FREDERICK CHOPIN'S WORKS.

Instructive Edition

with explanatory remarks and fingerings by

Dr THEODORE KULLAK

Author's Edition in English by

ALBERT R. PARSONS.

Volume X.

SONATAS.

I. **Sonata** C-minor Op. 4. | II. **Sonata** B-flat minor Op. 35.

III. **Sonata** B-minor Op. 58.

Entered according to international treaty.

NEW-YORK,
G. SCHIRMER.
Copyright G. Schirmer 1883.

BERLIN,
Schlesinger'sche Buch-u. Mus. Handl.
(ROB. LIENAU.)

LONDON,
WEEKES & Co
14, Hanover Street.

Kunstanst. v. C. G. Röder, Leipzig

SONATE.

Fréd. Chopin, Op. 4.

Allegro maestoso. ♩= 72.

Piano.

a) Der Fingerwechsel erfolgt am besten im Moment des Übersatzes. Für Spieler, die denselben nicht zu leisten vermögen, genügt der bezeichnete Pedalgebrauch.

b) c)

a) *The change of fingers occurs best at the moment of transition. For players who are unable to do this, the use of the pedal as indicated will suffice.*

b) c)

Copyright G. Schirmer 1885.

tr

p

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

sf sf

f

Ped. * Ped. * Ped. * Ped.

mf

tr

p

f

Ped. *

cresc.

fp

Ped. * Ped. *

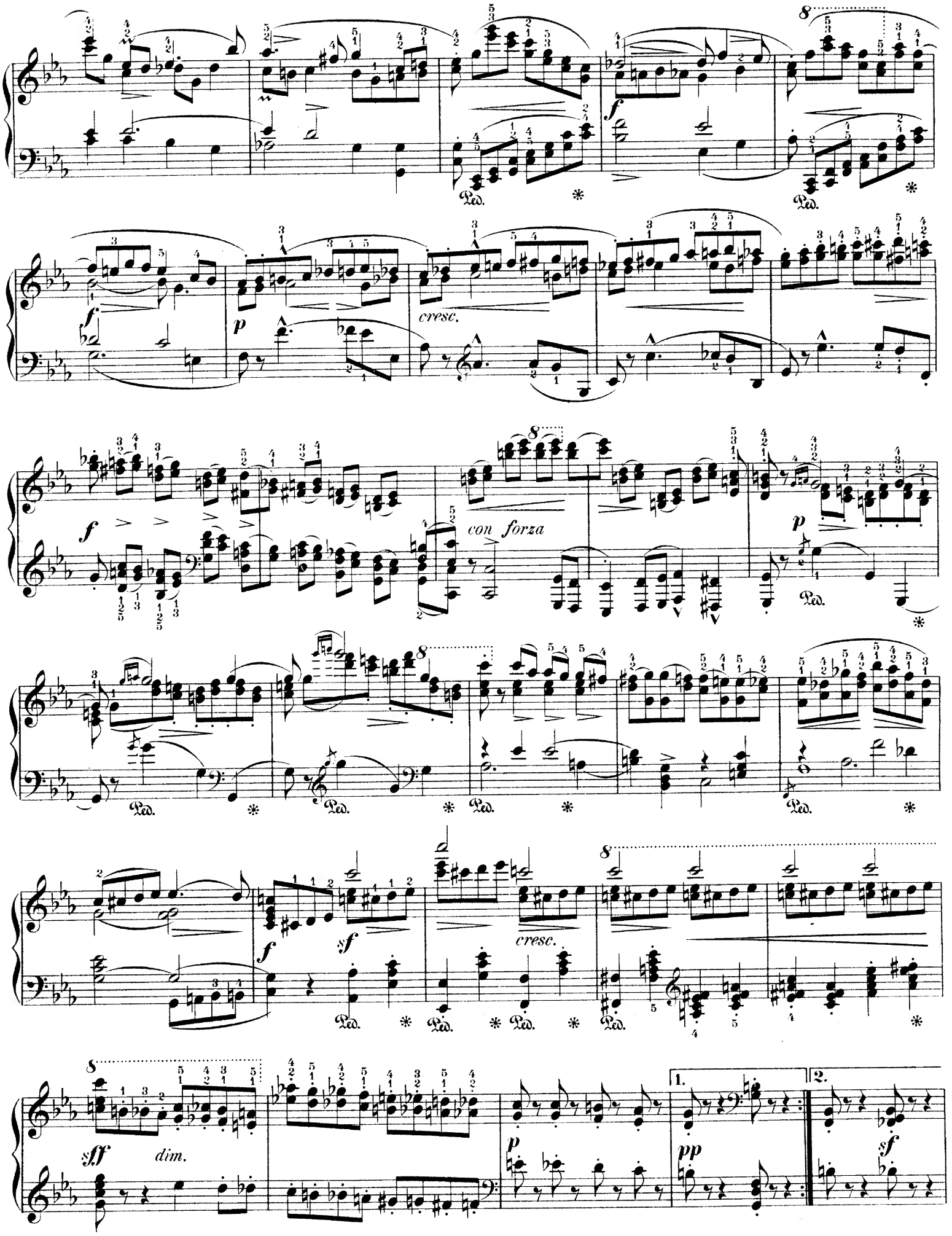
d)

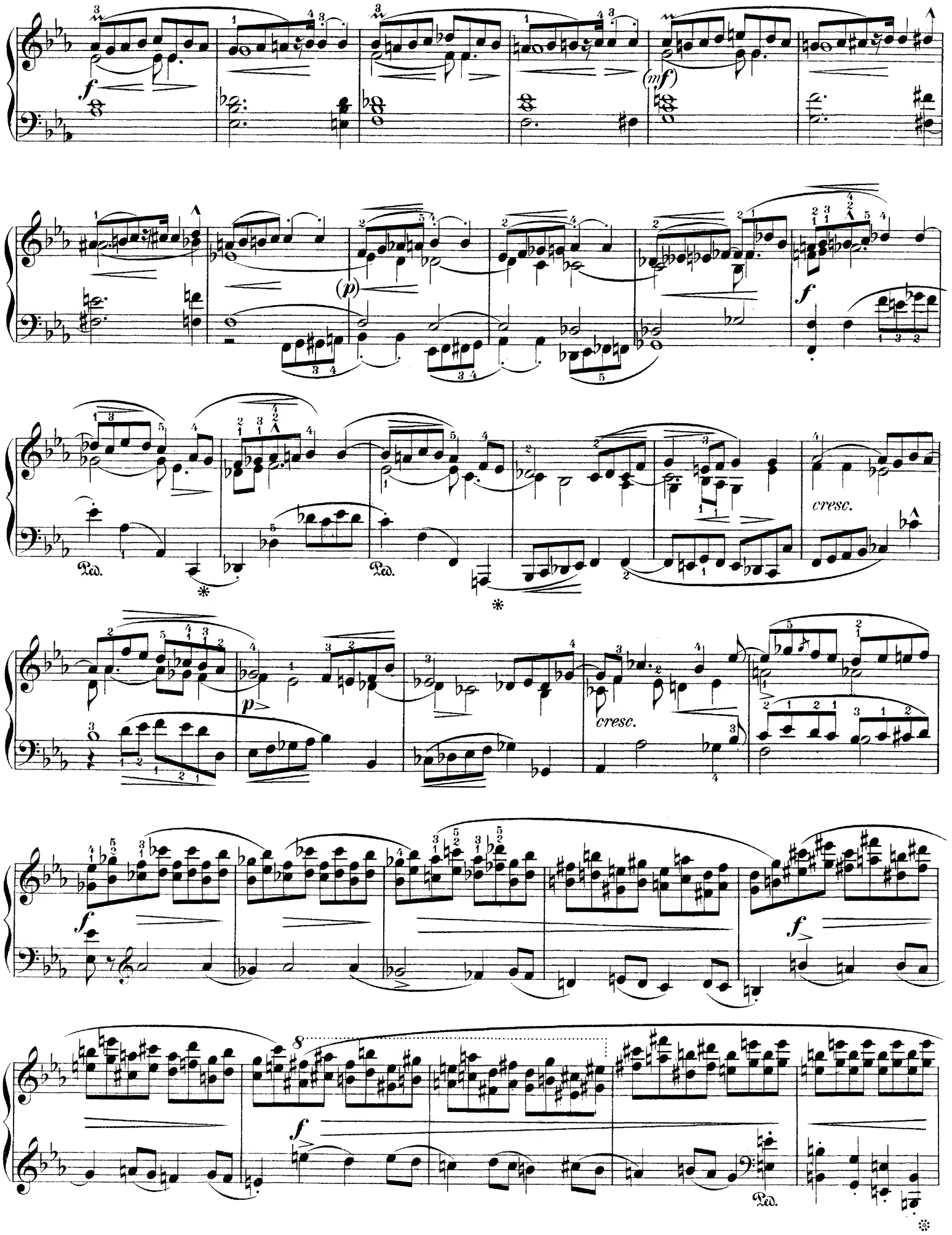
e)

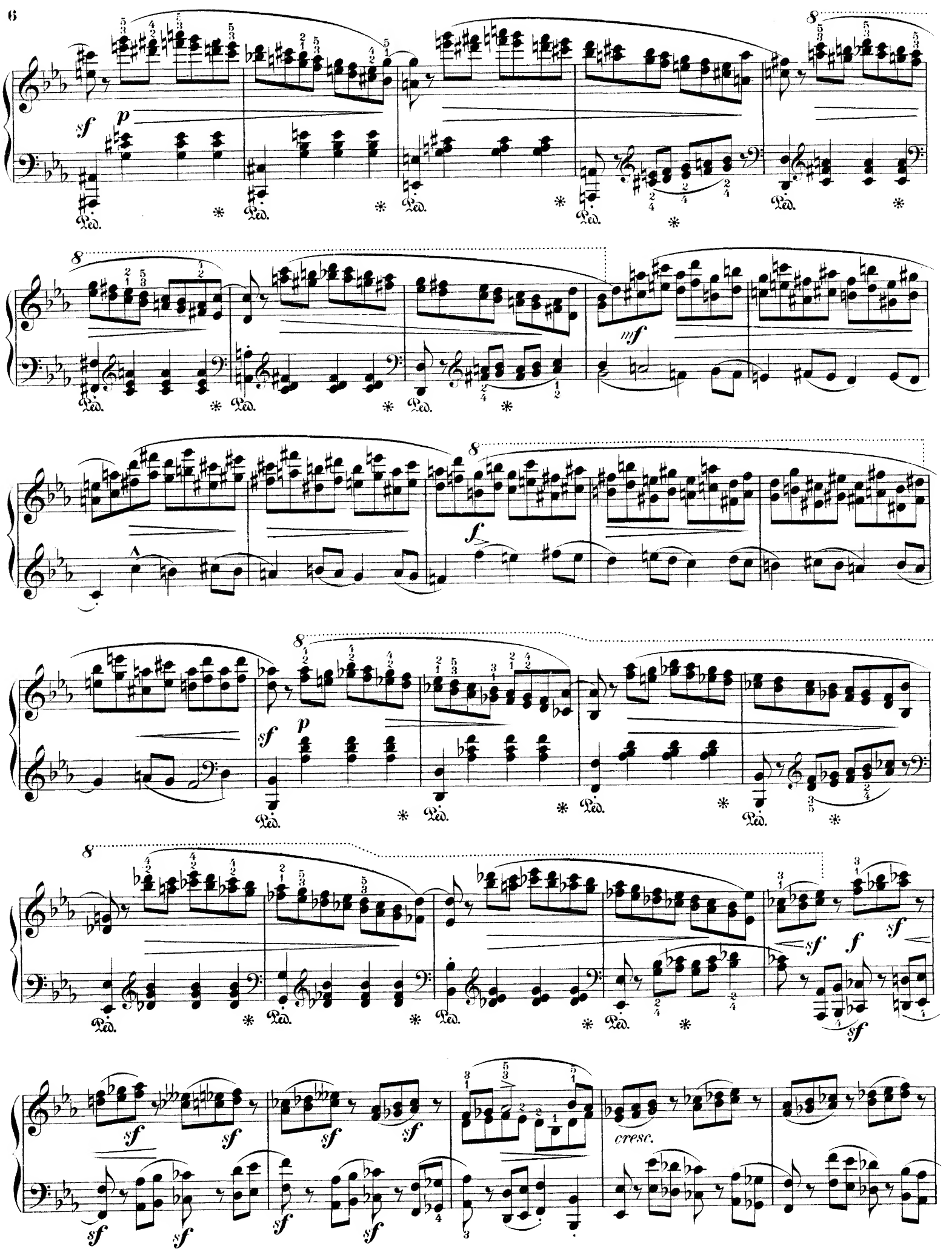
Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

d)

e)


cresc.
con forza
cresc.
dim.


f
(mf)
(p)
f
Ped.
Ped.
cresc.
p
cresc.
f
f
f
Ped.


8
sf
p
Ped.
8
mf
8
f
8
sf
p
8
sf
f
cresc.

cresc.

ff f

f

p

ben marc.

Ped. * Ped. * Ped. * Ped. * Ped. *

8

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

8

Ped. * Ped. * Ped. *

cresc.

sf

cresc.

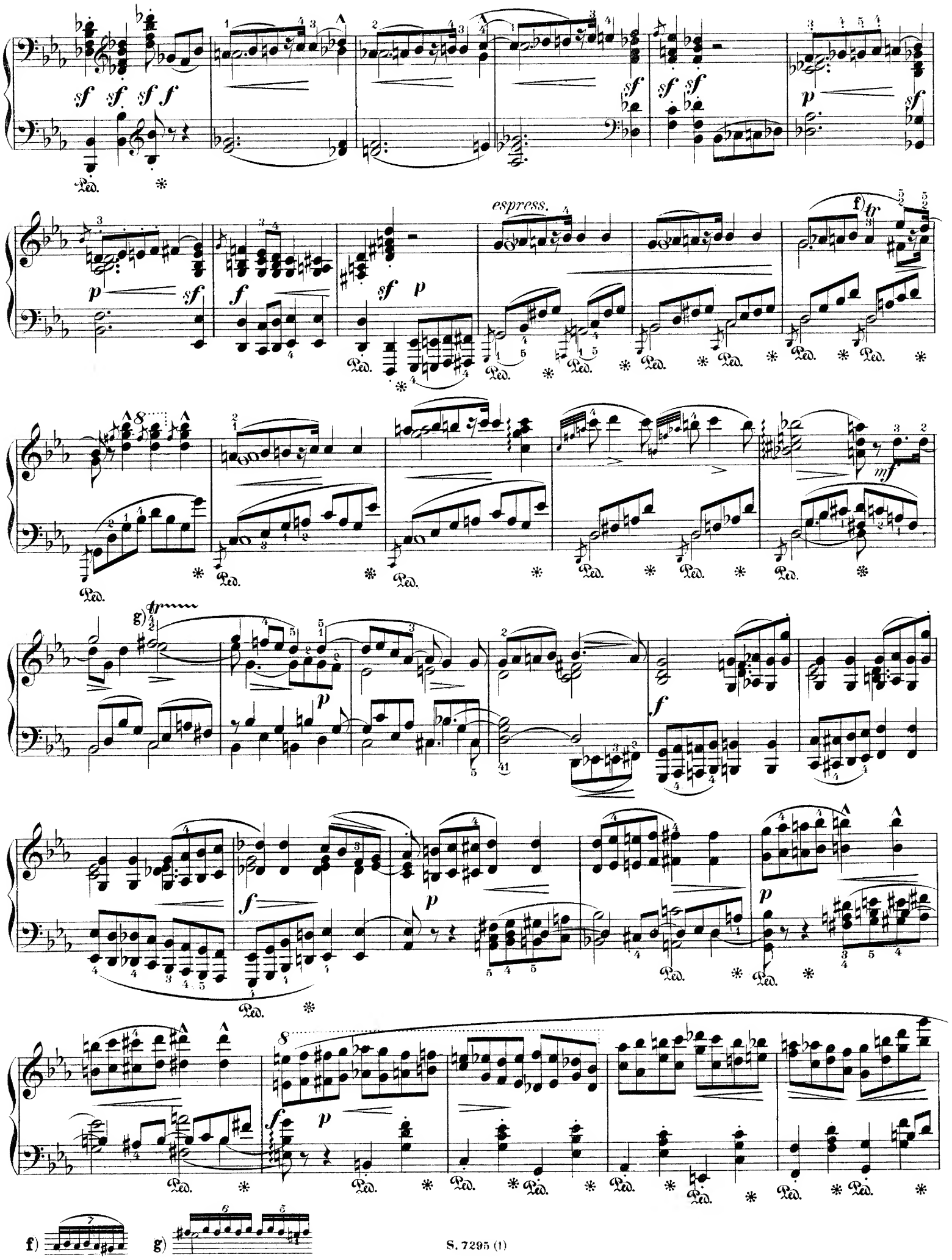
p

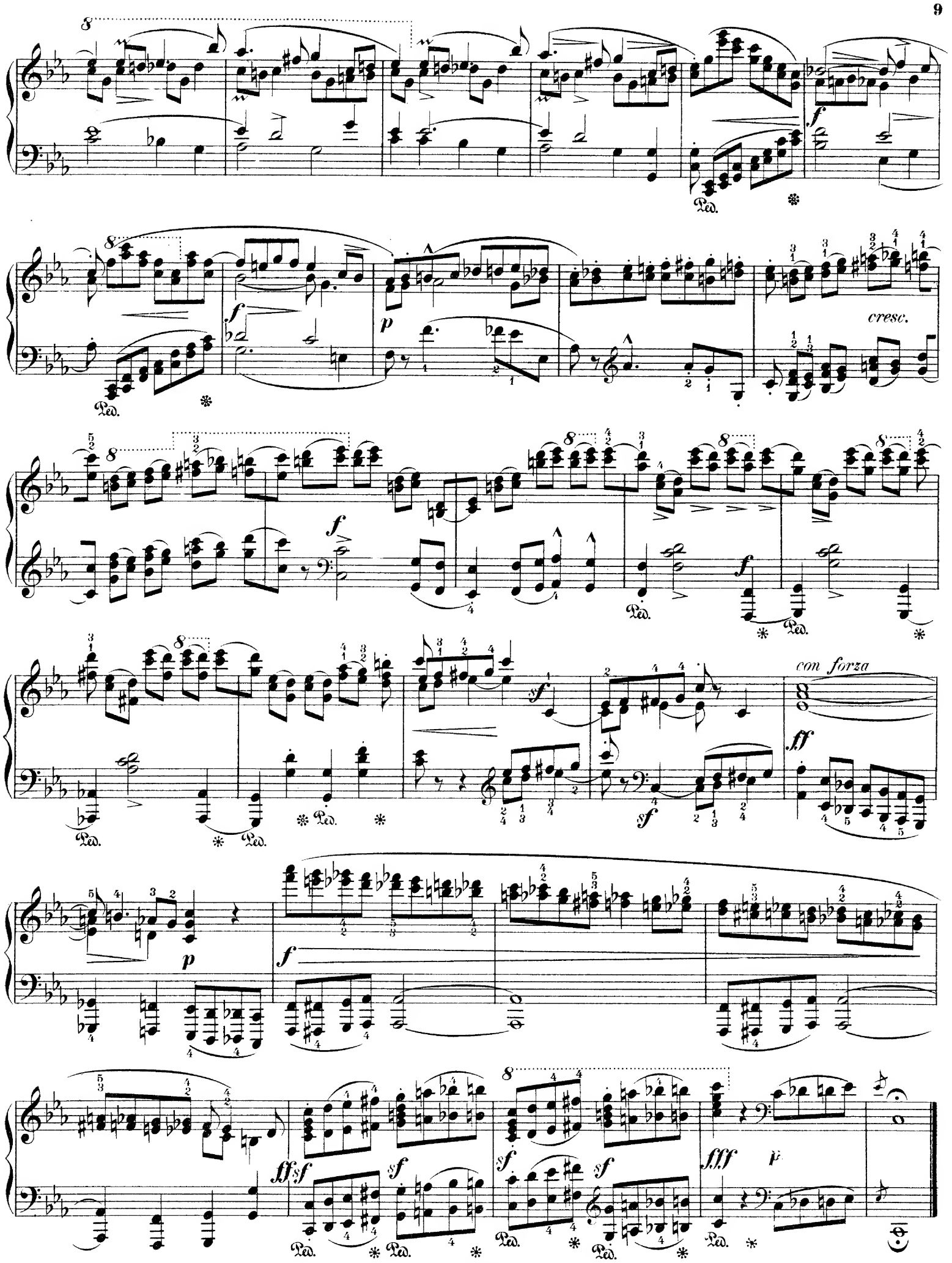
sf sff

p

Ped. *

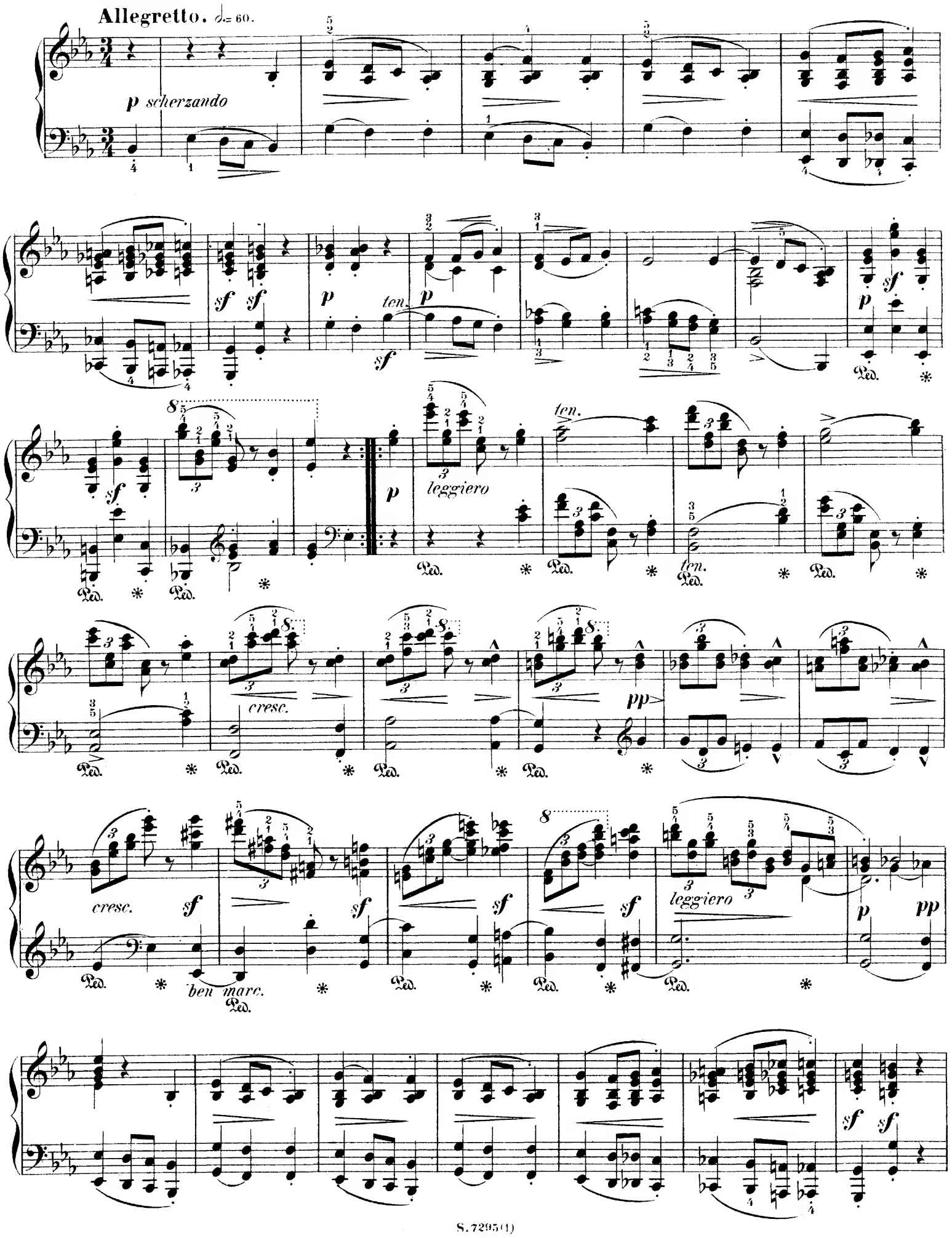
sf sf sf


espress.
f)
g)


cresc.
con forza

Menuetto.

Allegretto. 𝅗𝅥. = 60.



ten.

Trio.

con espress.

Menuetto da capo

Larghetto. ♩= 72.

p con molt'espressione

p

molto legato

leggiero

sempre legato

cresc.

mf

p

pp

pesante e rall.

a tempo

Ped. legato

leggieriss.

cresc.

f

pp

p dolciss.

pp

ppp

pp

legatiss. e smorz.

Finale.
Presto. 𝅗𝅥 = 132.

con fuoco
f

Ped. * Ped. * Ped. * Ped. * Ped. *

sf *sf* *f* *cresc.* *f*

Ped. * Ped. *

legato
sf *p* *cresc.* *f* *dimin.*

sf *p* *cresc.* *f*

dim. *p*

cresc. *f* *cresc.*

ff *f* *cresc.* *sff* *f*

cresc. *ff* *f*

sf *sf* *sf* *sf* *sf*

ff *f* *dimin.* *dim.* *f*

dim. *p* *f* *p*

Ped. ✻ Ped. ✻

f *p* *sff* *p* *sff* *legato*

Ped. ✻ Ped. ✻ *sf* ✻ *sf* *sf* *sf*

sf *dim.*

appassionatamente

f

cresc.

a tempo

p più calmato e ritard.

pp

p

marc.

f

cresc

ben marc.

dim.

sf

cresc.

ben marc.

cresc.

f

f

p

cresc.

pp

mf

p

cresc.

p

p

sf

cresc.

f

dim.

sempre legato

p

cresc.

f

dim.

p

cresc.

f sf sf sf

energico

sf segue

f

f

sff

p

sf Ped. *

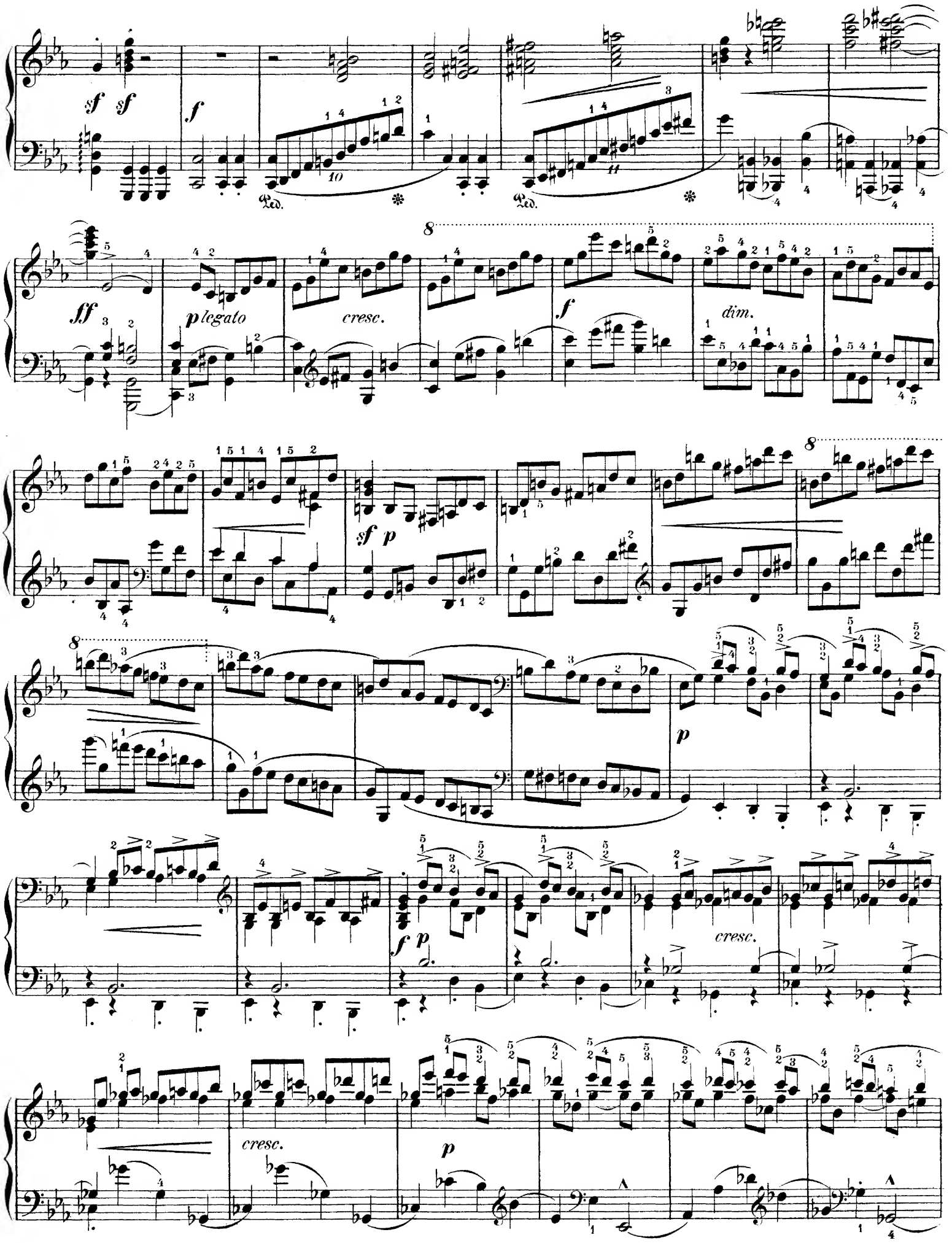
sf Ped. *

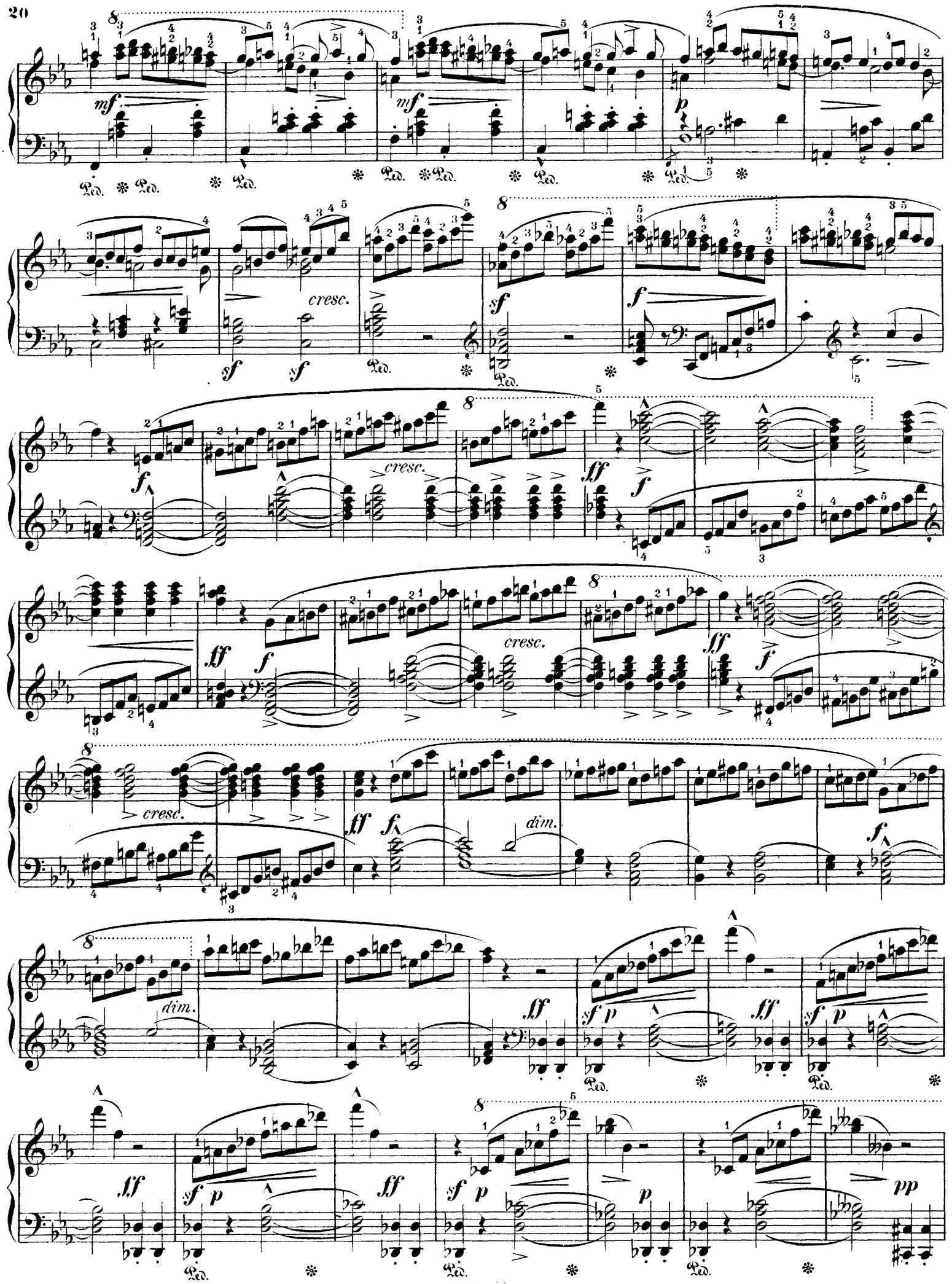
p

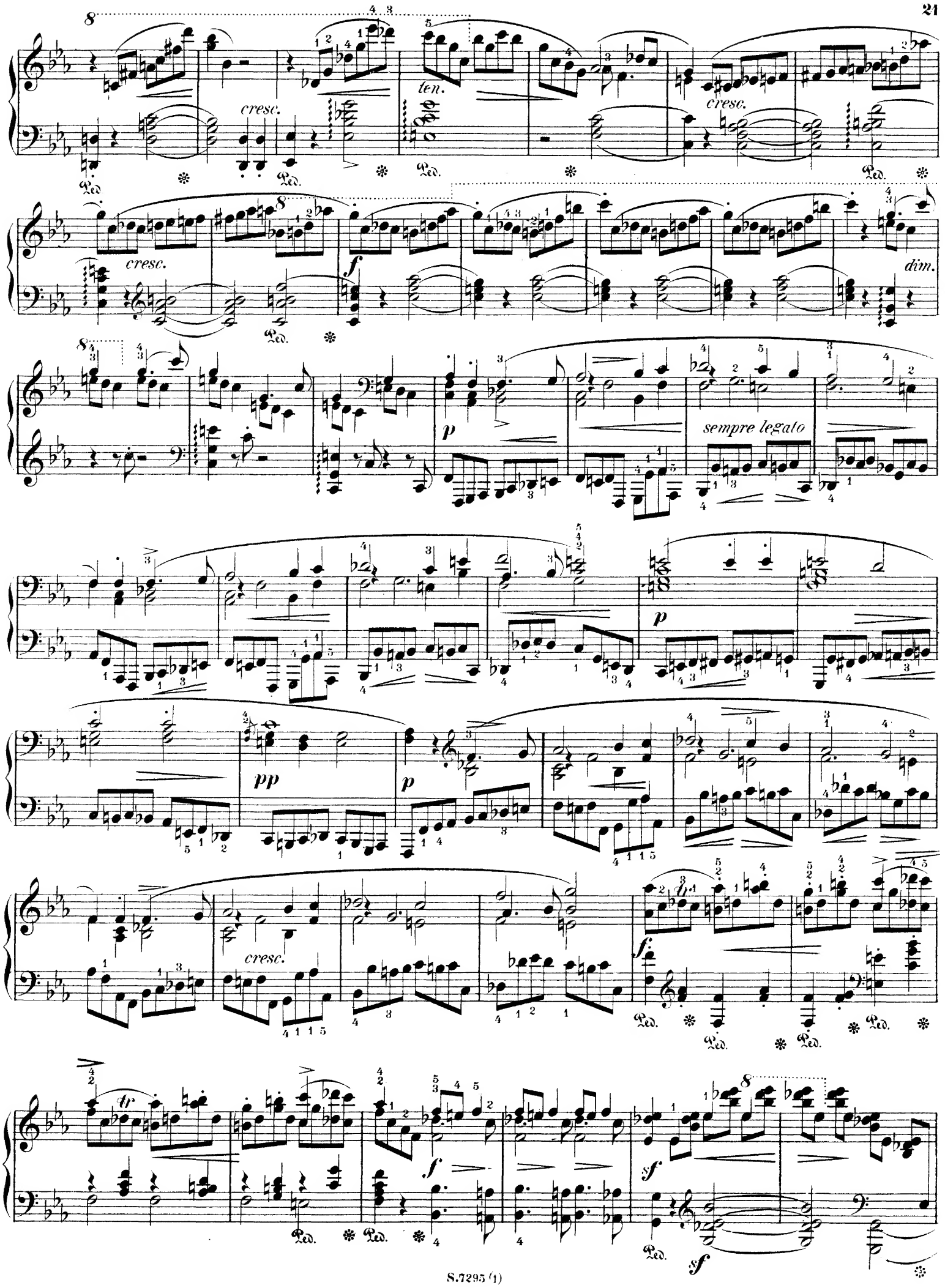
f

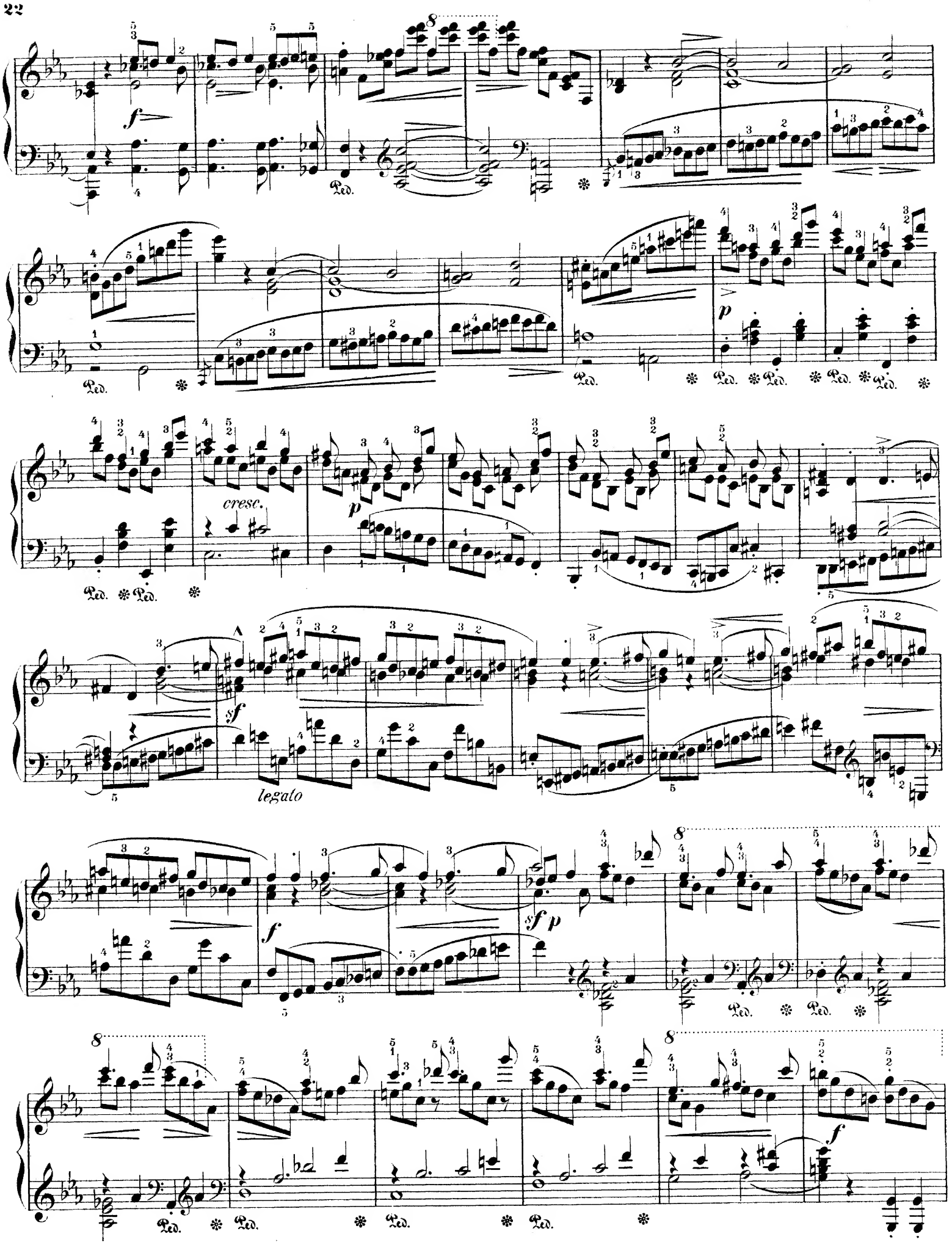
8

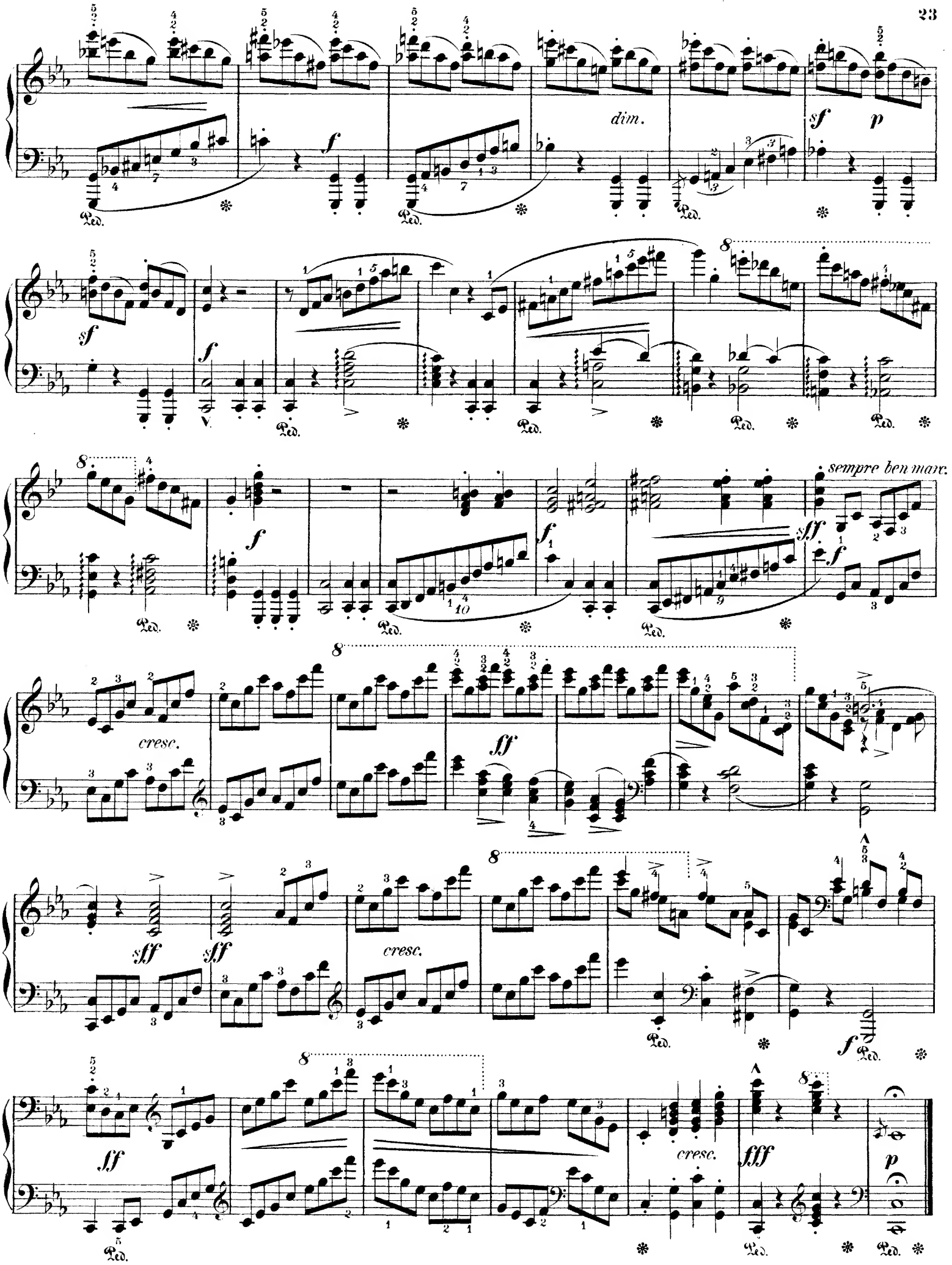
sf Ped. * Ped. * Ped. * Ped. *


sf sf
f
Ped.
ff
p legato
cresc.
f
dim.
sf p
p
f p
cresc.
cresc.
p


mf
p
cresc.
sf
f
ff
dim.
pp
Ped.

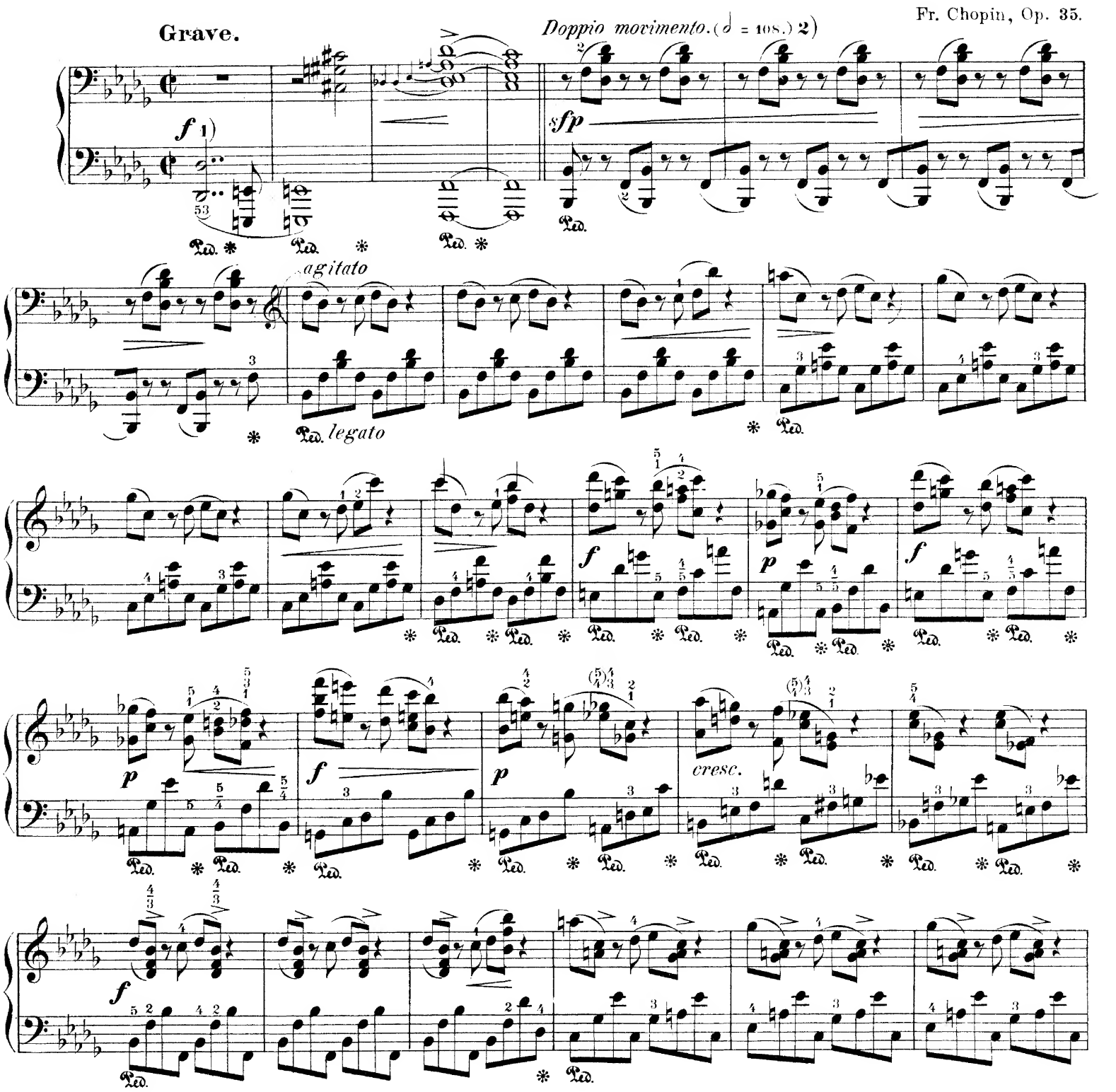

cresc.
ten.
cresc.
cresc.
f
dim.
p
sempre legato
p
pp
p
cresc.
f
f
sf
sf


cresc.
legato


dim.
sempre ben marc.
cresc.
cresc.
cresc.

SONATE.

Fr. Chopin, Op. 35.



1) Einige Ausgaben schreiben piano vor.

2) Das vom Herausgeber notirte Tempo soll nur die durchschnittliche Bewegung des Satzes bezeichnen. Der breite Gesang des zweiten Thema's erfordert ein ruhigeres Zeitmaass als die ängstliche Hast des ersten. Bei der Triolenbewegung am Schlusse des ersten Theiles muss das ursprüngliche Tempo wieder aufgenommen, vielleicht sogar gesteigert werden.

1) *Some editions prescribe piano.*

2) *The metronome-number marked by the editor indicates only the average tempo of the movement. The broad melody of the Second Theme demands a quieter tempo than the anxious haste of the First. With the triplet-movement at the close of the first part, the original tempo must be taken up again, perhaps even accelerated.*

Copyright G. Schirmer 1883.

cresc.

ff

sostenuto

p

f

legato

cresc.

8

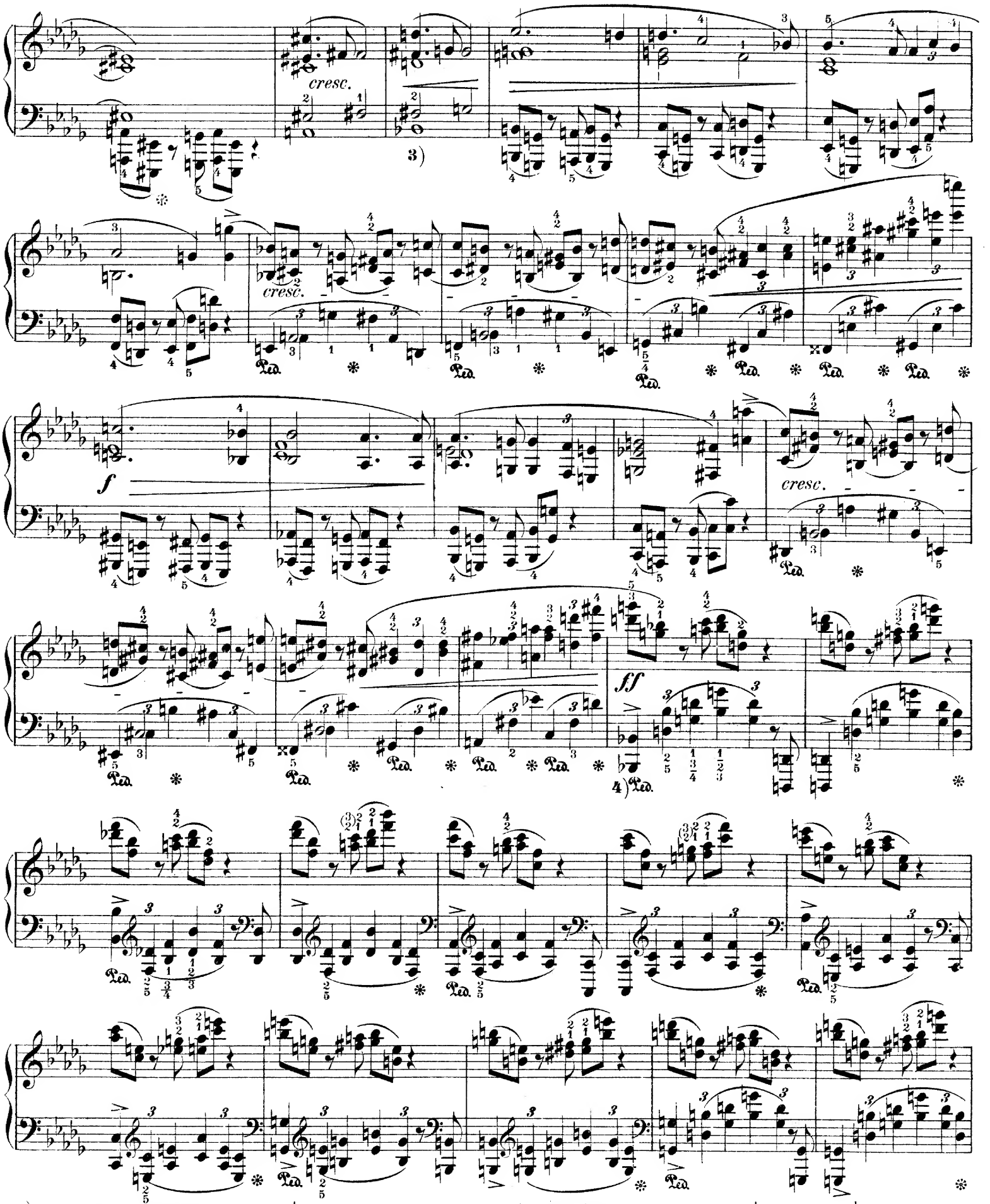
ff

sf *p* *cresc.*

stretto *f* *cresc.*

ff *riten.*

sotto voce *pp*



3) Nach anderen Ausgaben **h** statt **b**.

4) Man beachte den thematischen Kern des Basses, der auf den ersten Takt des Grave hinweist.

3) *According to other editions,* **h** *instead of* **b**.

4) *Observe the thematic kernel of the base, which alludes of the first measure of the Grave.*

stretto

ff

cresc.

sostenuto

mf

legato

cresc.

ff

sf

p

cresc.

f

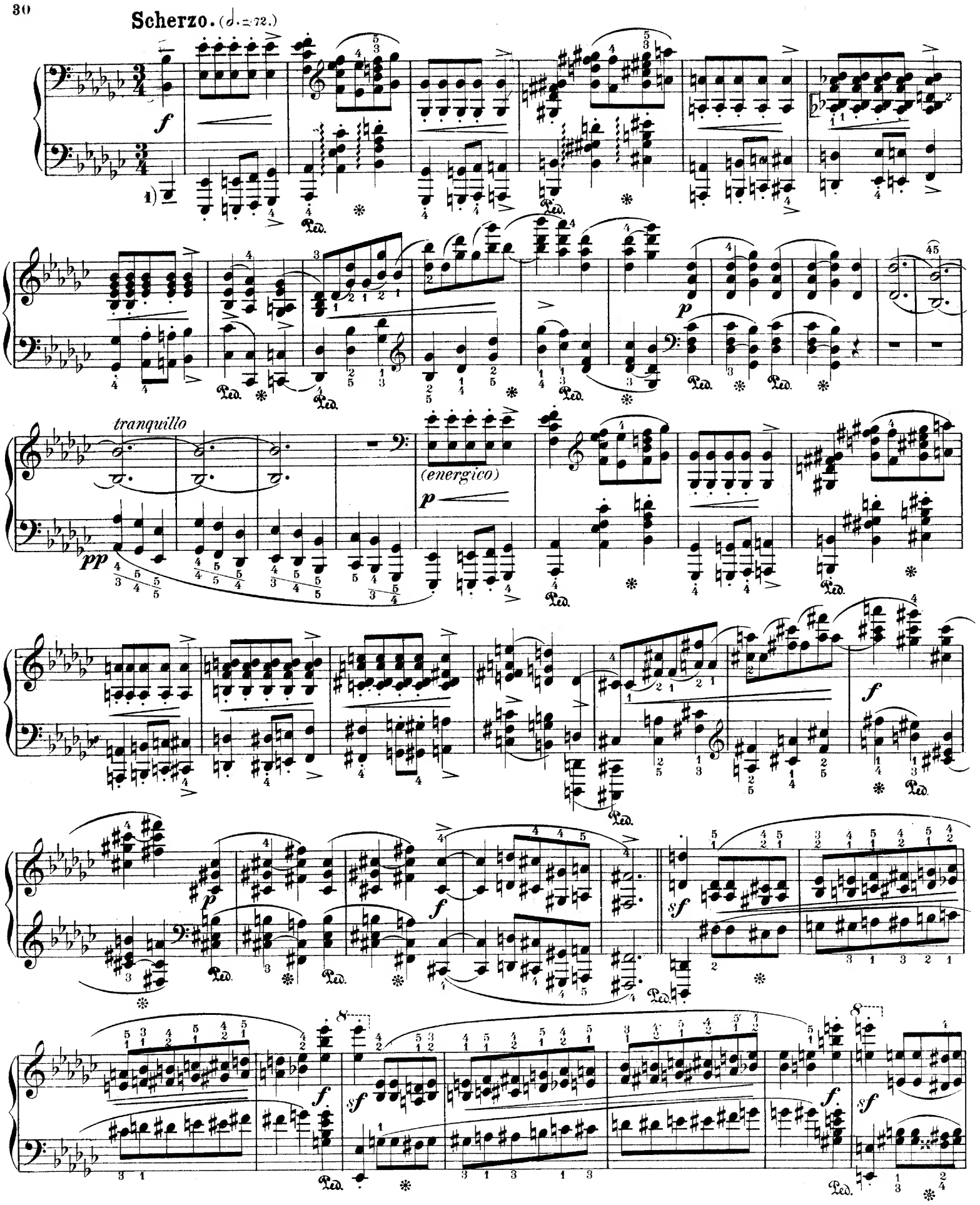
cresc.

stretto

fff

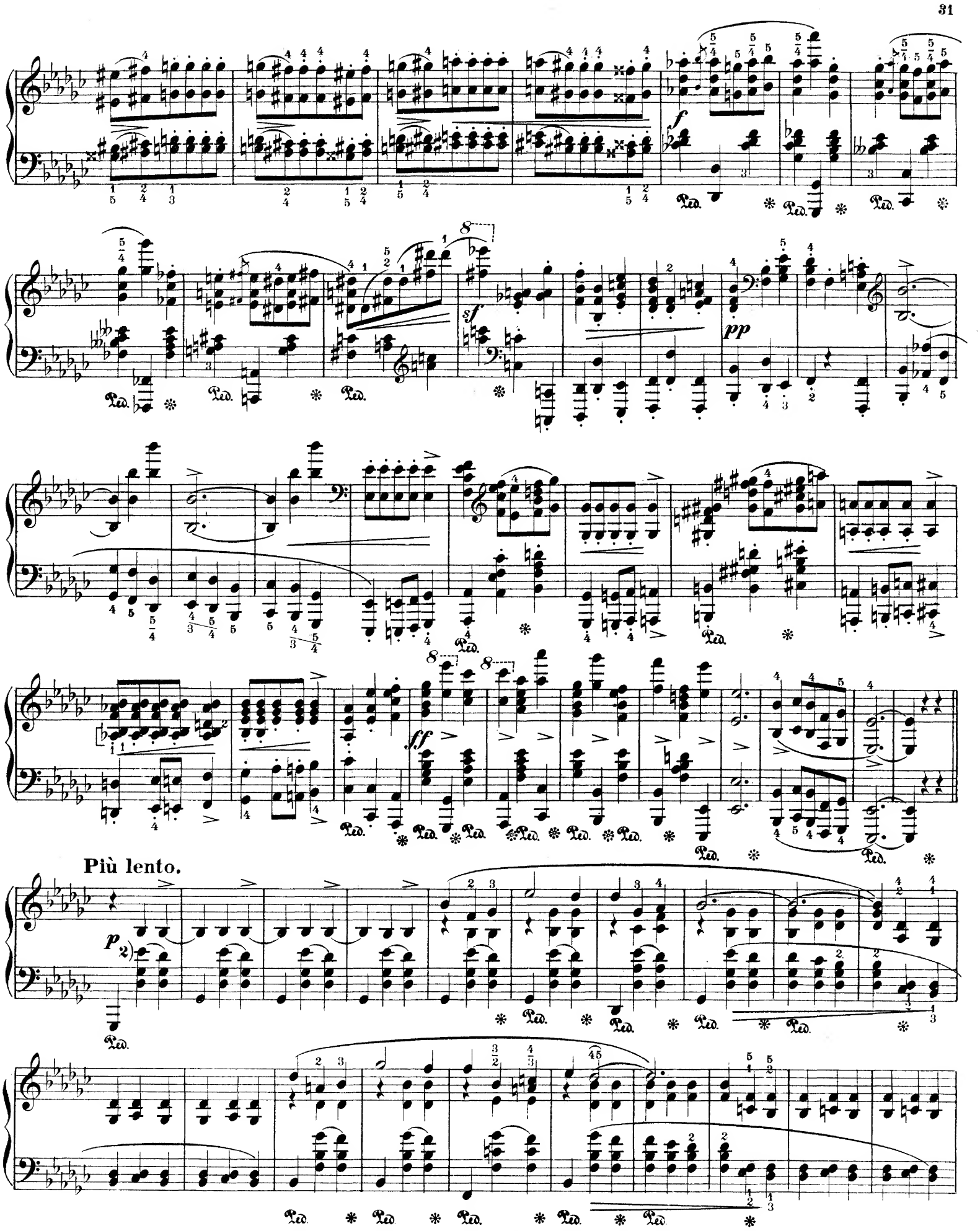
stretto

fff



1) Der Gebrauch des vierten Fingers dürfte Spielern von minder leichtem Handgelenk eine schärfere Präcision des Rhythmus ermöglichen. Doch ist der fünfte Finger im Octavenstaccato auf Obertasten stets zulässig.

1) *The use of the fourth finger may enable players deficient in lightness of wrist, to attain sharper precision of rhythm. Still, the fifth finger is always admissible in staccato octaves on black keys.*



2) Die Oberstimme der linken Hand ist mit feiner gesanglicher Tongebung, aber sehr discret zu markiren.

2) *The upper-voice in the left hand is to be marked by a fine, singing tone, but very discreetly.*

cresc.

f

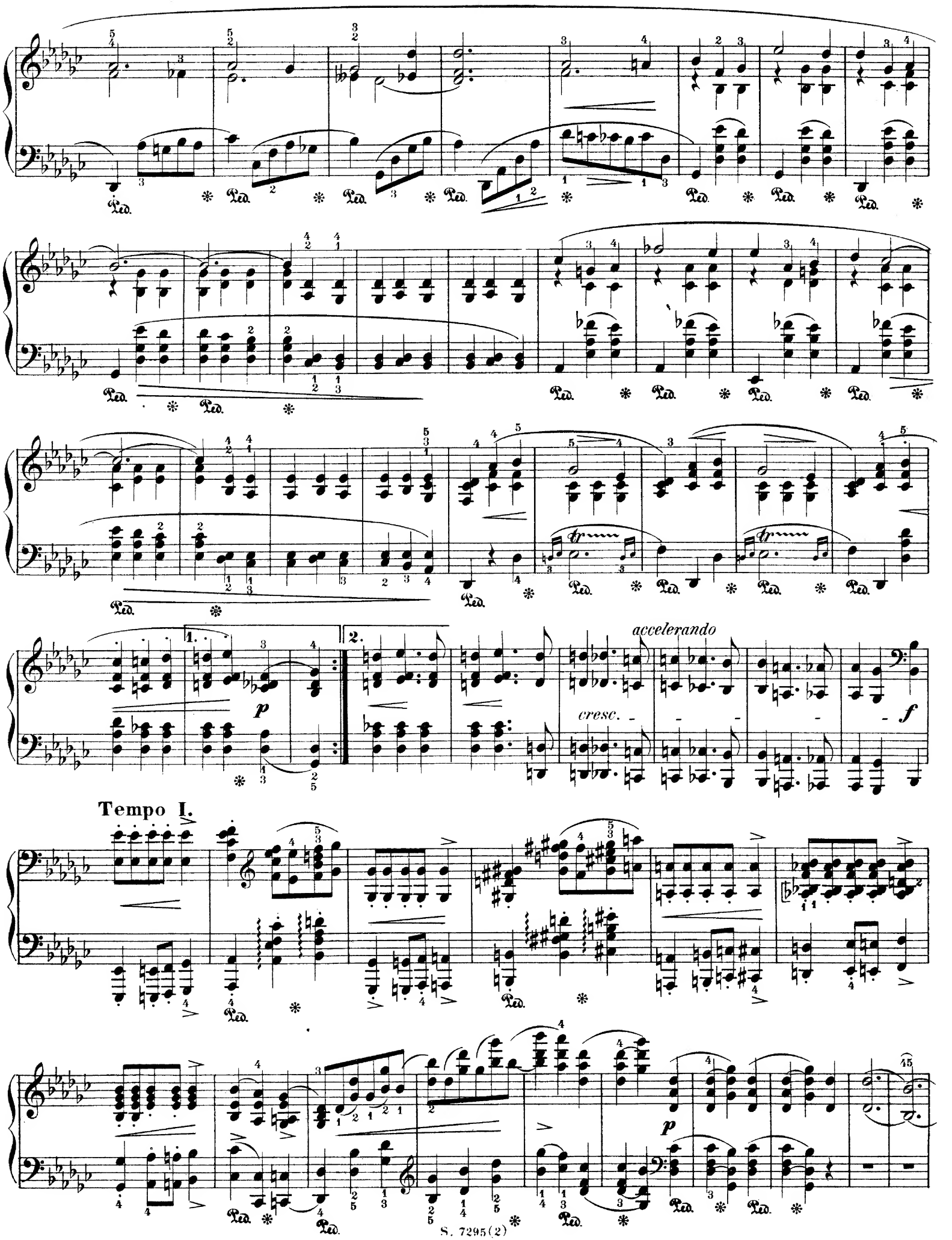
dim.

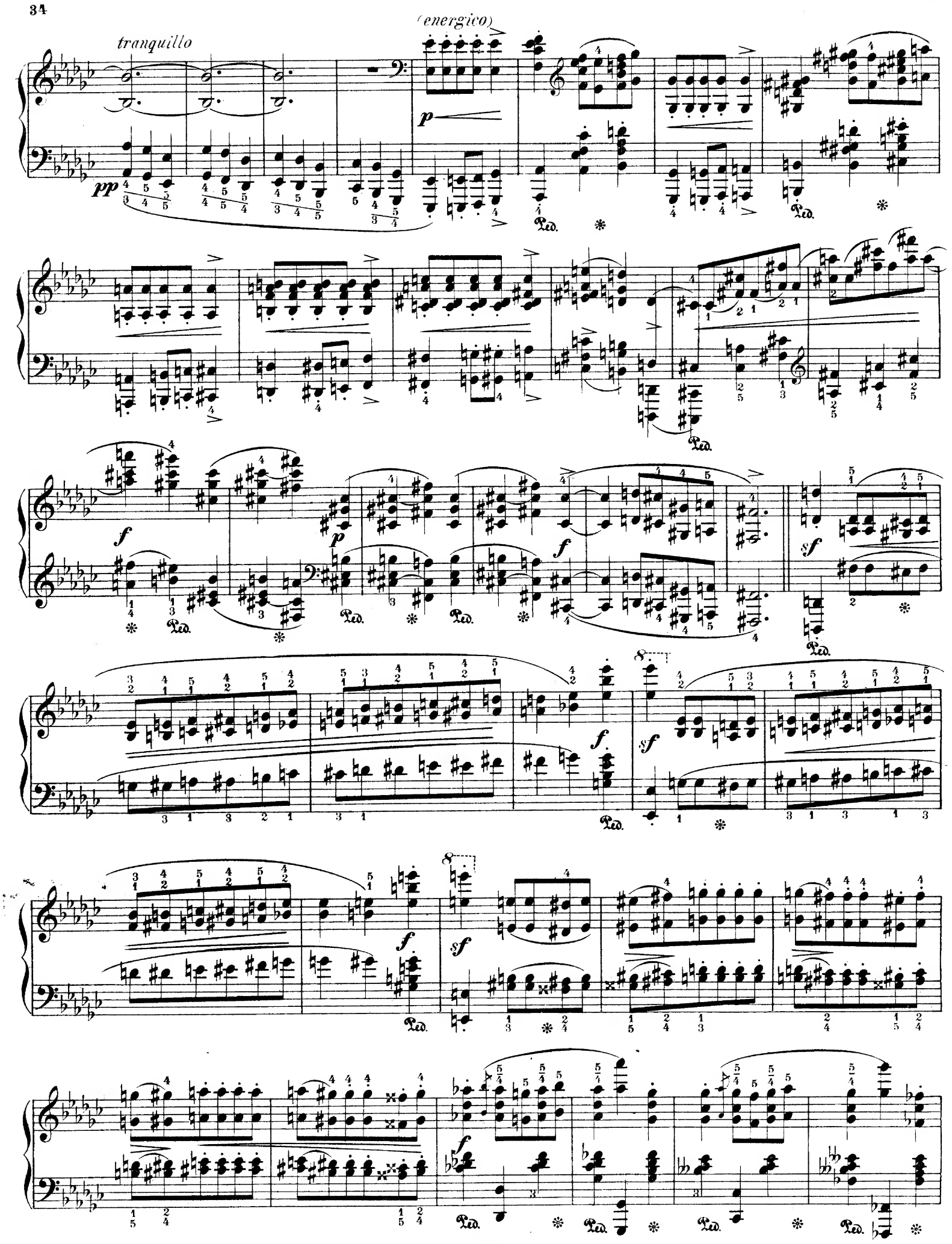
p

dolce

3) Ausführung:

3) *Execution:*


Ped.
accelerando
cresc.
p
f
Tempo I.


tranquillo
(energico)
pp
p
f
sf
Ped.

8

sf

pp

ff

p

dim.

rall.

lento

smorz.

perdendosi

pp

1) Marche funèbre.

H.S.

p

2)

sf

sf

f

sempre f

p

ff

1) Einen solchen Trauermarsch konnte nur der schaffen, in dessen Seele der Schmerz und die Trauer der ganzen Nation als Echo wiederklang. "*(Karasowsky Chopin Bd. II. Pag. 135.)* Liszt berichtet: „Die Leichenfeier Chopin's fand in der Magdalenen-Kirche in Paris am 30 <u>ten</u> October 1849 statt. Als Einleitung hörte man seinen Trauermarsch, den Reber für diese Veranlassung besonders instrumentirt hatte.—Der Marsch besteht aus einem Hauptsatze und einem Seitensatze (Trio.)

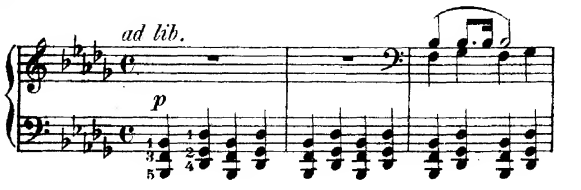
Der Hauptsatz kennzeichnet die Trauer der Leidtragenden in allen möglichen Schattirungen vom leisen Schluchzen bis zum mächtigen Schmerzens-Aufschrei. Der Bass des 1<u>ten</u> Theiles ist eine Nachahmung des Glockenläutens, unter dem der Trauerzug sich in Bewegung setzt.

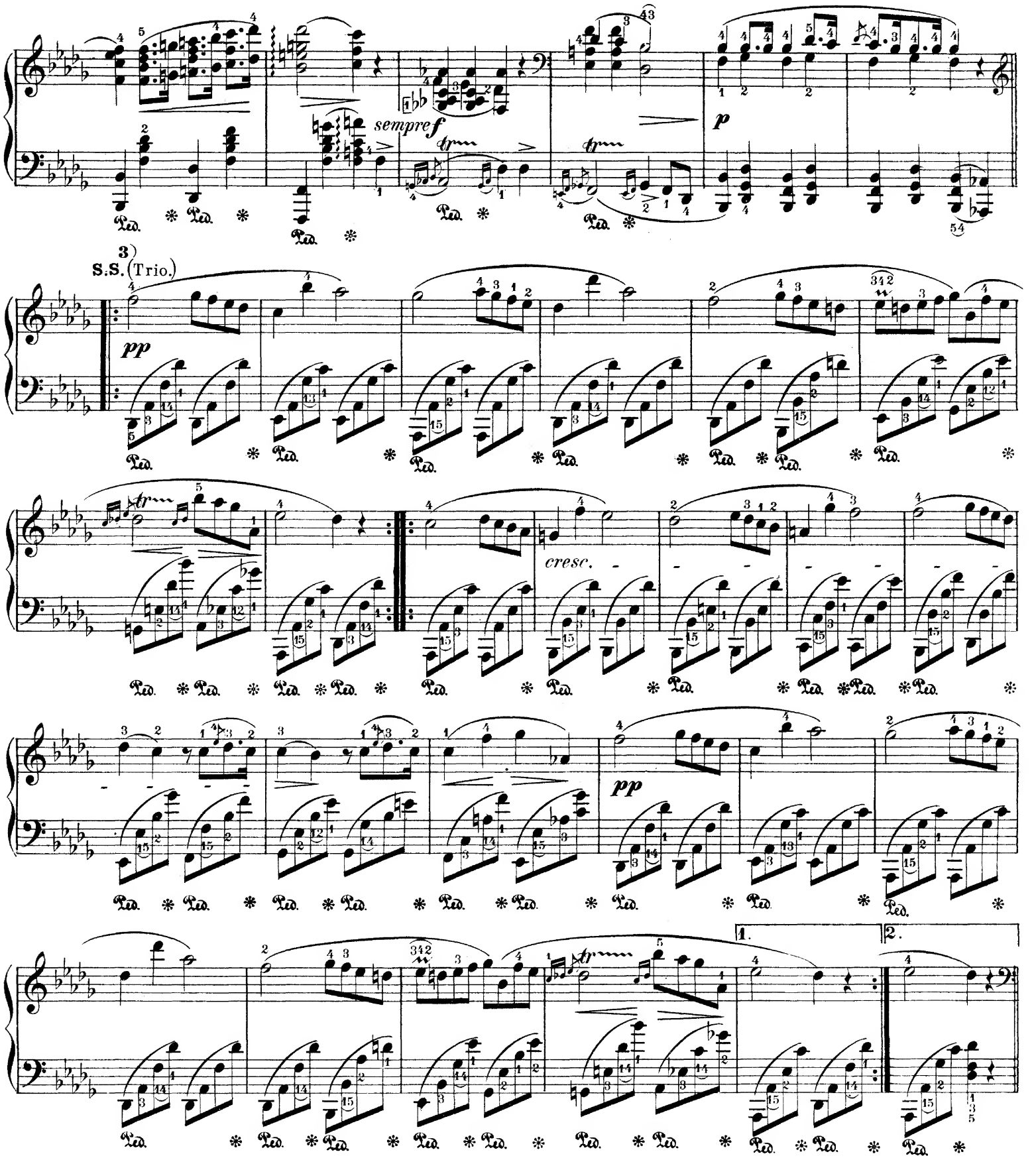
1) *„Such a funeral march could only have been written by him, in whose soul the pain and grief of the entire nation resounded as an echo."* *(Karasowsky Chopin II. page 135.)* *Liszt writes: „The funeral ceremony over Chopin's remains took place in the church of St. Madaleine in Paris on the 30<u>th</u> of October 1849 As prelude was heard his funeral march which Reber had instrumentated especially for this occasion."* ***The march consits of a chief and a secondary subject (Trio.)***

The chief subject depicts the grief of the afflicted in all possible shadings, from soft sobbings to the strongest outcries of pain. The base of the first part is an imitation of the tolling of the bell, with which the funeral cortege begins to move.

2) Man kann die Linke *(ad lib.)* einen oder zwei Takte vor der Rechten beginnen lassen.

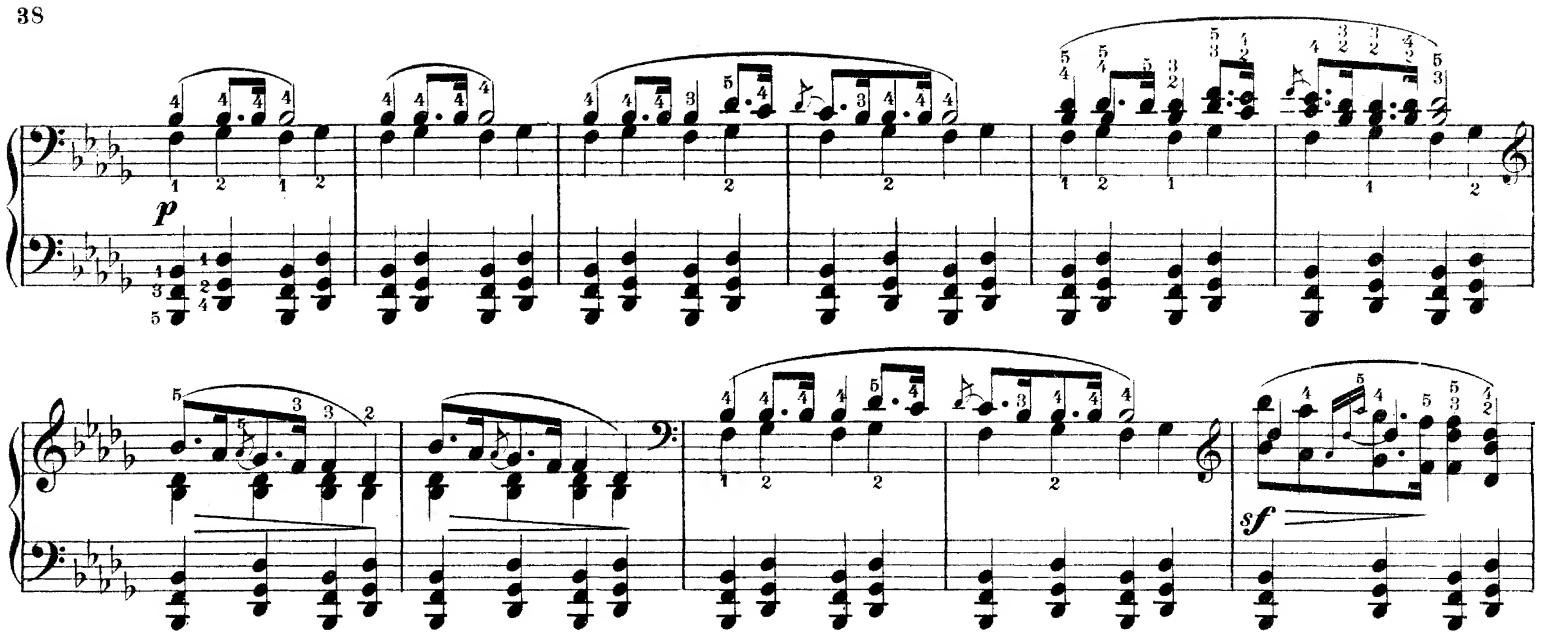
2) *The left hand may begin* (ad lib.) *one or two measures before the right.*

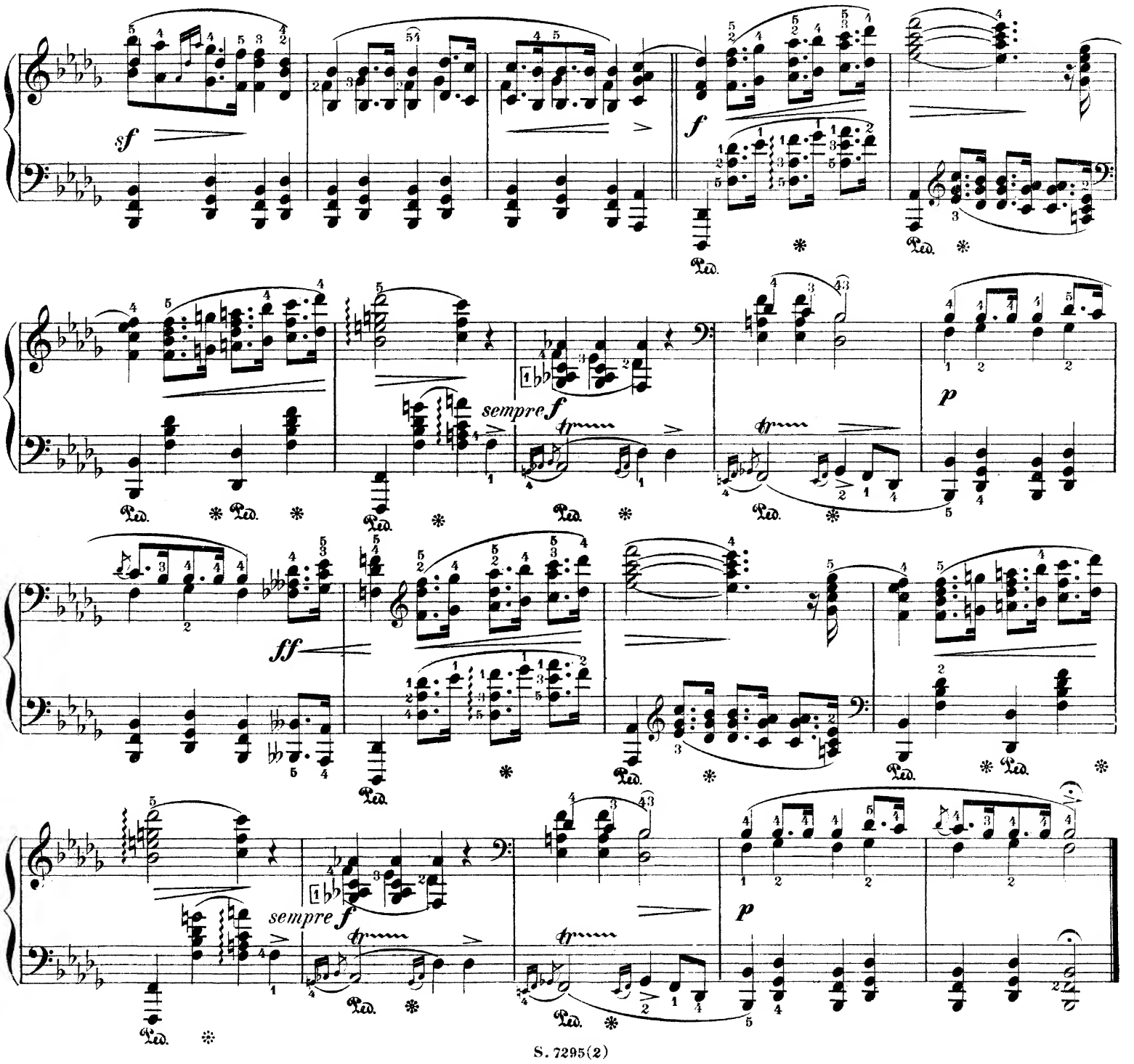




3) Das wunderschöne Trio in Des dur klingt so trostbringend und friedlich, dass es keinen schöneren Gegensatz gegen den Hauptsatz geben könnte. Es muss mit tiefster Innigkeit, aber ohne wesentliche Abweichungen von Takt und Tempo vorgetragen werden. Für die technische Ausführung des ganzen Marsches sei noch bemerkt, dass überall das strengste *legato* (Druckspiel) nothwendig ist.

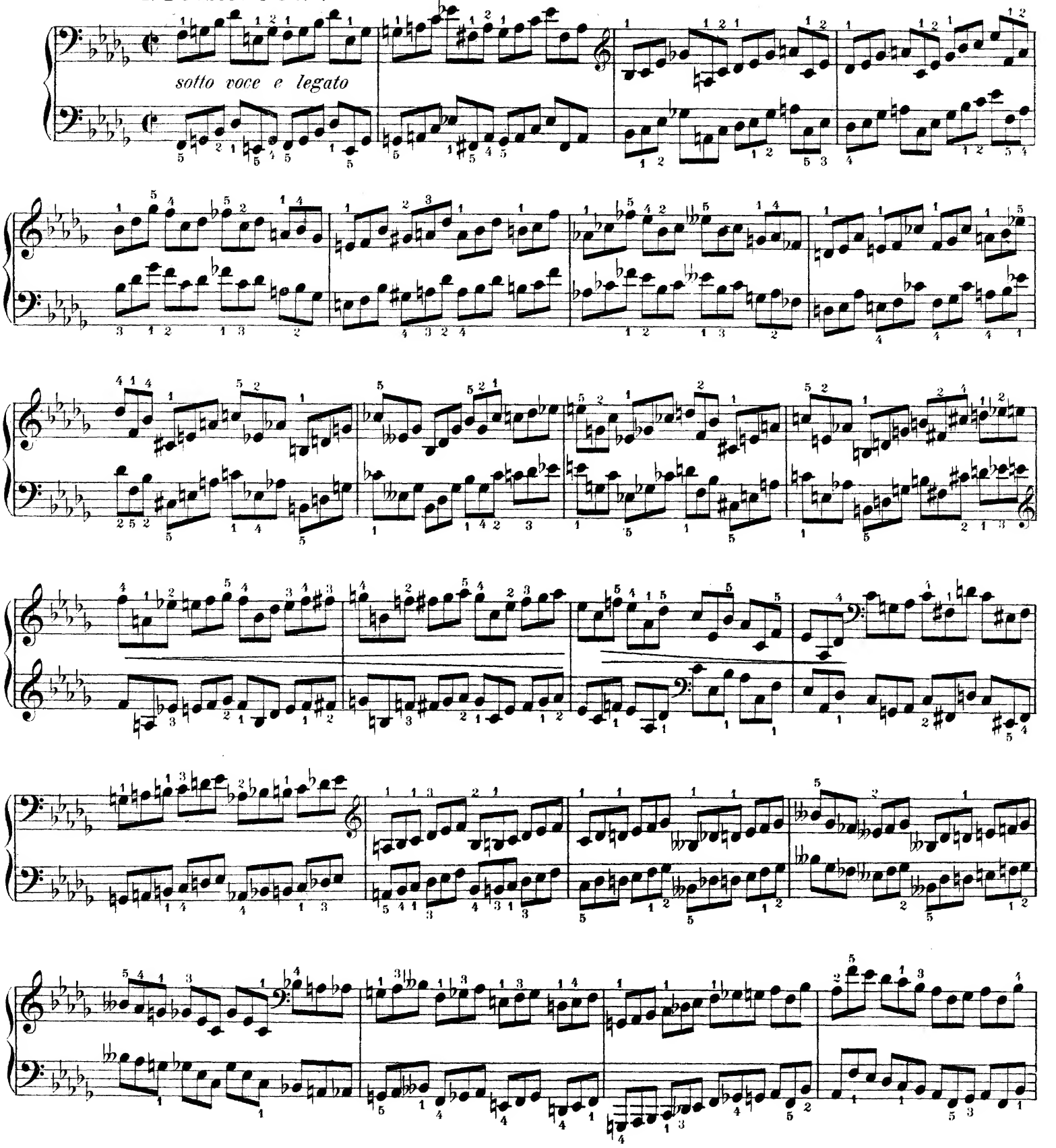
3) *The wondrously beautiful Trio in D flat major sounds so comforting and peaceful, that a finer contrast to the chief subject would be impossible. It must be delivered with deepest fervor, but without essential deviations from metre and tempo. Concerning the mechanical execution of the entire march, it only remains to observe, that the strictest legato* (pressure-playing) *is necessary everywhere.*


p
sf


sf
f
sempre f
p
ff
sempre f
p

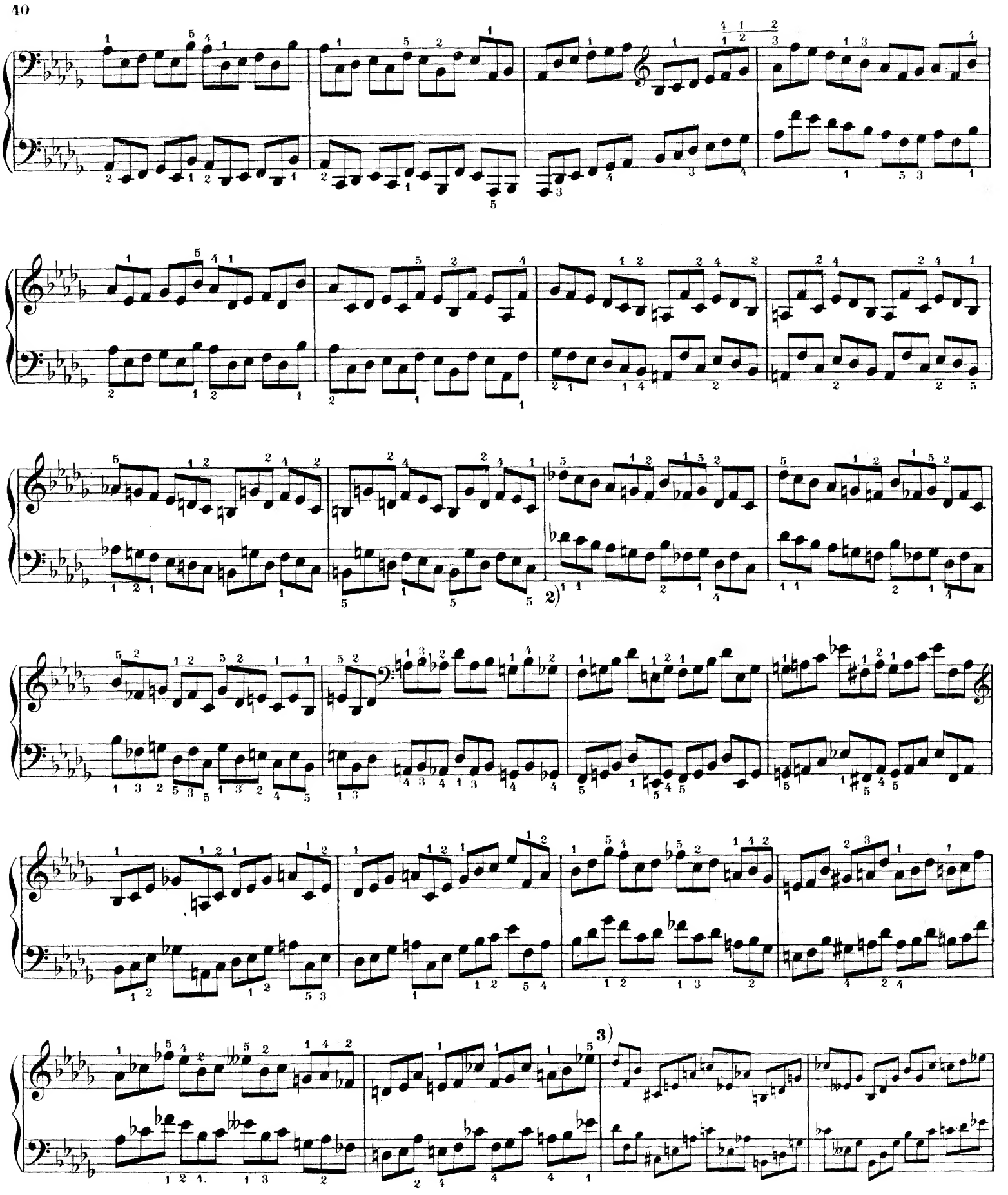
1) Presto. ♩ = 100.

sotto voce e legato



1) Dieses wunderliche, seltsame Finale ist düster und mit in sich gekehrtem Ausdruck zu spielen, ohne besondere Rücksicht auf etudenhafte Brillanz. Es muss vorüberrauschen kalt und unfreundlich, wie der Herbstwind, der die welken Blätter über ein frisches Grab fortwirbelt. Dann wird es den Hörer freilich nicht entzücken, aber man wird doch die Logik seiner Verknüpfung mit dem Trauermarsch nicht vermissen.

1) This singular, unusual Finale is to be played gloomily and with self-absorbed expression, without special regard to etude-like brilliancy. It must rush by, cold and unfriendly, like the Autumn-wind whirling away the withered leaves over a fresh grave. Then, to be sure, it will not enrapture the hearer, but no one will foil to perceive the logic of its connection with the Funeral March.

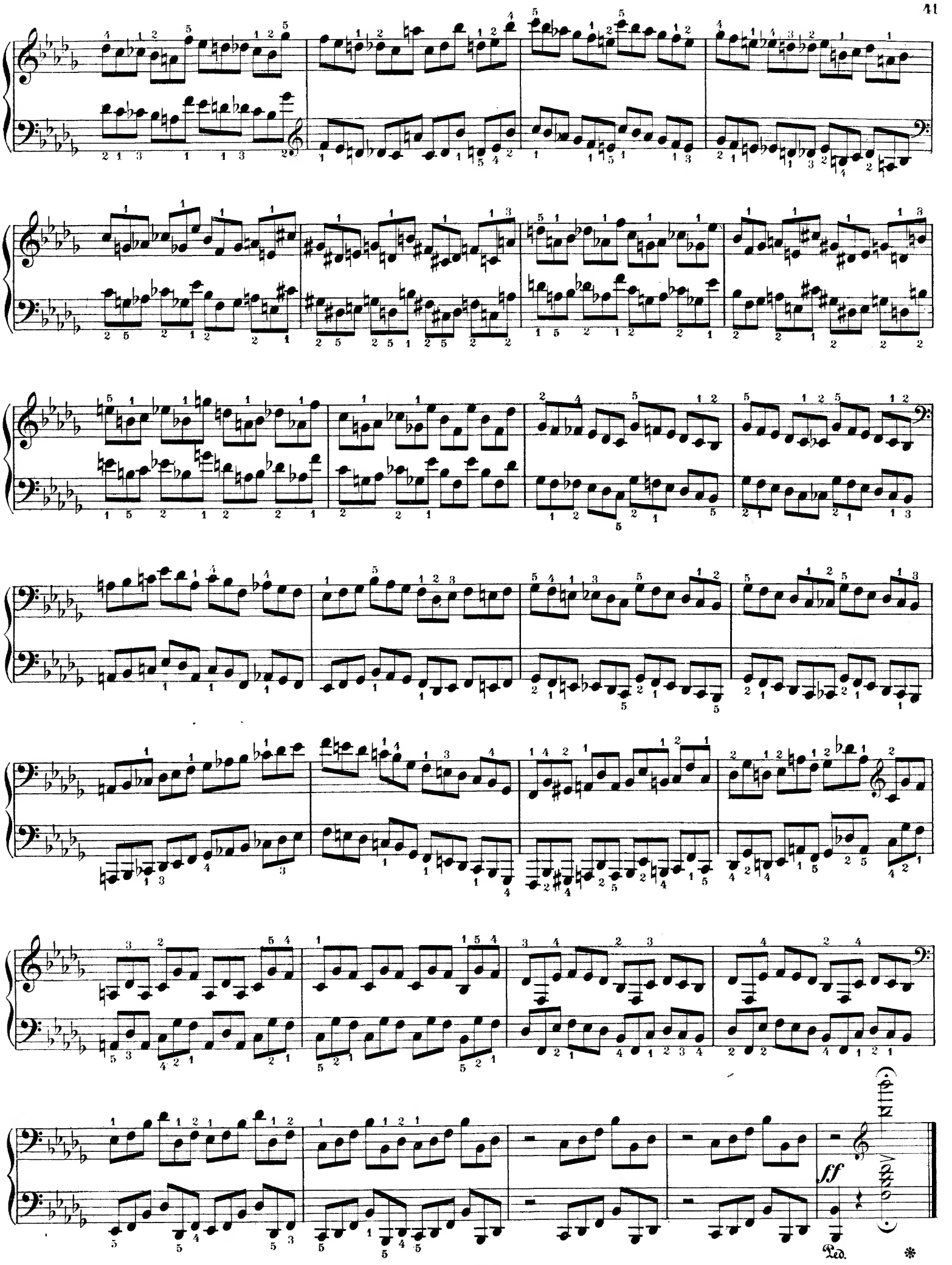


2) Die Breitkopf-Härtel'sche Ausgabe liest in den folgenden 3 Takten ges statt g.

3) Miculi theilt mit, dass Chopin die beiden klein gestochenen Takte später beseitigt wissen wollte.

2) *The Breitkopf-Härtel edition reads, in the following 3 measures, g-flat instead of g.*

3) *Miculi states, that Chopin afterwards wished the two measures in small notes to be omitted.*


ff
Ped.
*

SONATE.

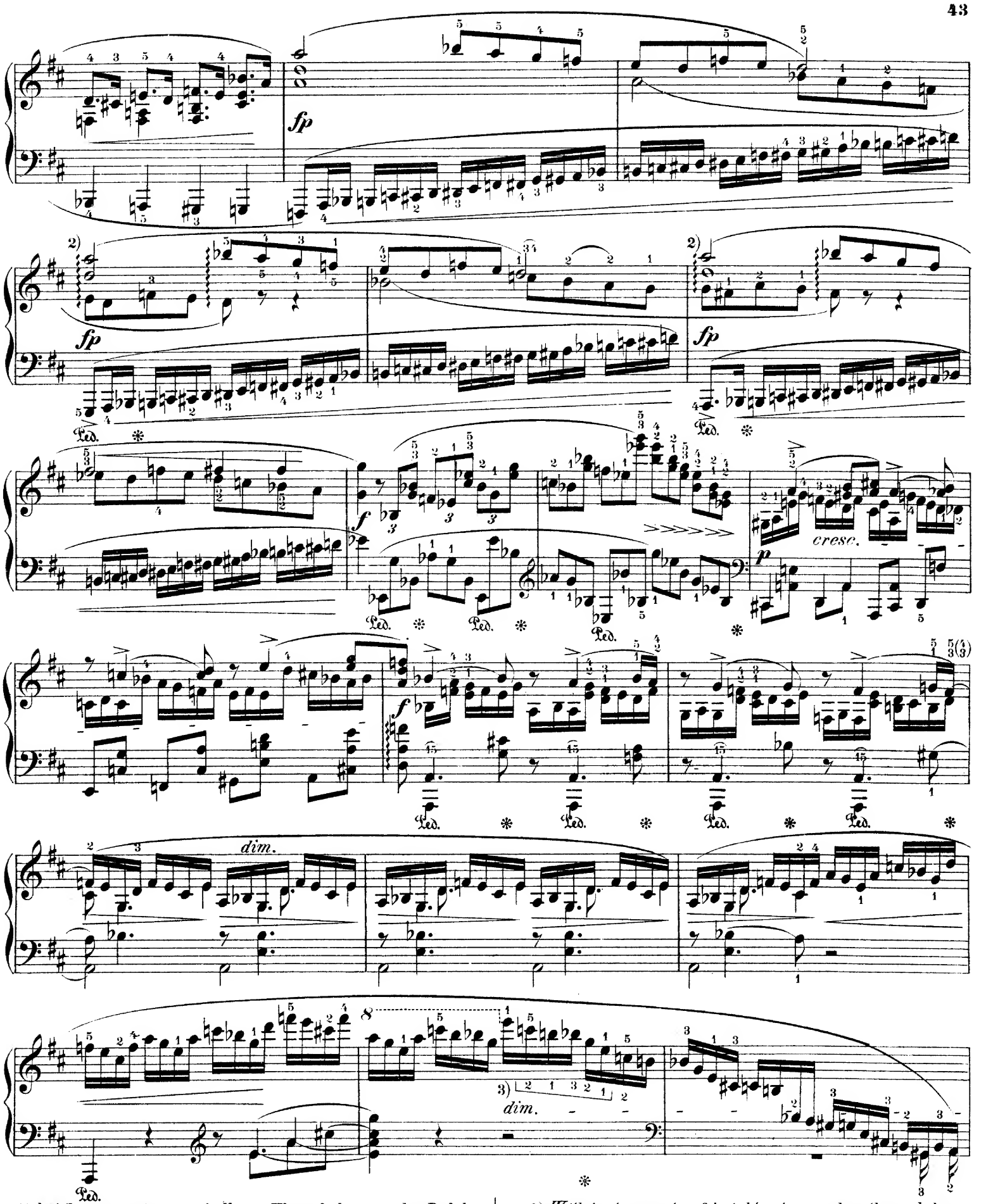
F. Chopin, Op. 58.

Allegro maestoso. ♩= 120 1)

1) Herausgeber wünscht die Tempobezeichnung keineswegs streng genommen zu sehen. Ein metronomfestes Spiel würde der Schönheit vieler Einzelheiten ebenso sehr zu nahe treten, als bei dem Vortrag der **Balladen.**

1) *The editor in nowise wishes to see the tempo-indication taken strictly. Rigidly metromic playing would be just as hurtful to the beauty of many details, as in the delivery of the* **Ballads.**

Copyright G. Schirmer 1883.



2) bei Instrumenten von hellerer Klangfarbe mag das Pedal im Interesse der Bindung während der Dauer eines halben Taktes genommen werden.

3) Beide Fingersätze sind für die rechte Hand. Vielen Spielern dürfte das Abnehmen der eingeklammerten Noten durch die Linke eine willkommene Erleichterung gewähren.

2) *With instruments of brighter tone-color, the pedal may, in the interest of tone-connection, be taken for the duration half a measure.*

3) *Both fingerings are for the right hand. For many players the transfer of the bracketted notes to the left hand might afford a welcome facilitation.*

sostenuto e cantabile

4)

(*rit.*)

più f

leggiero

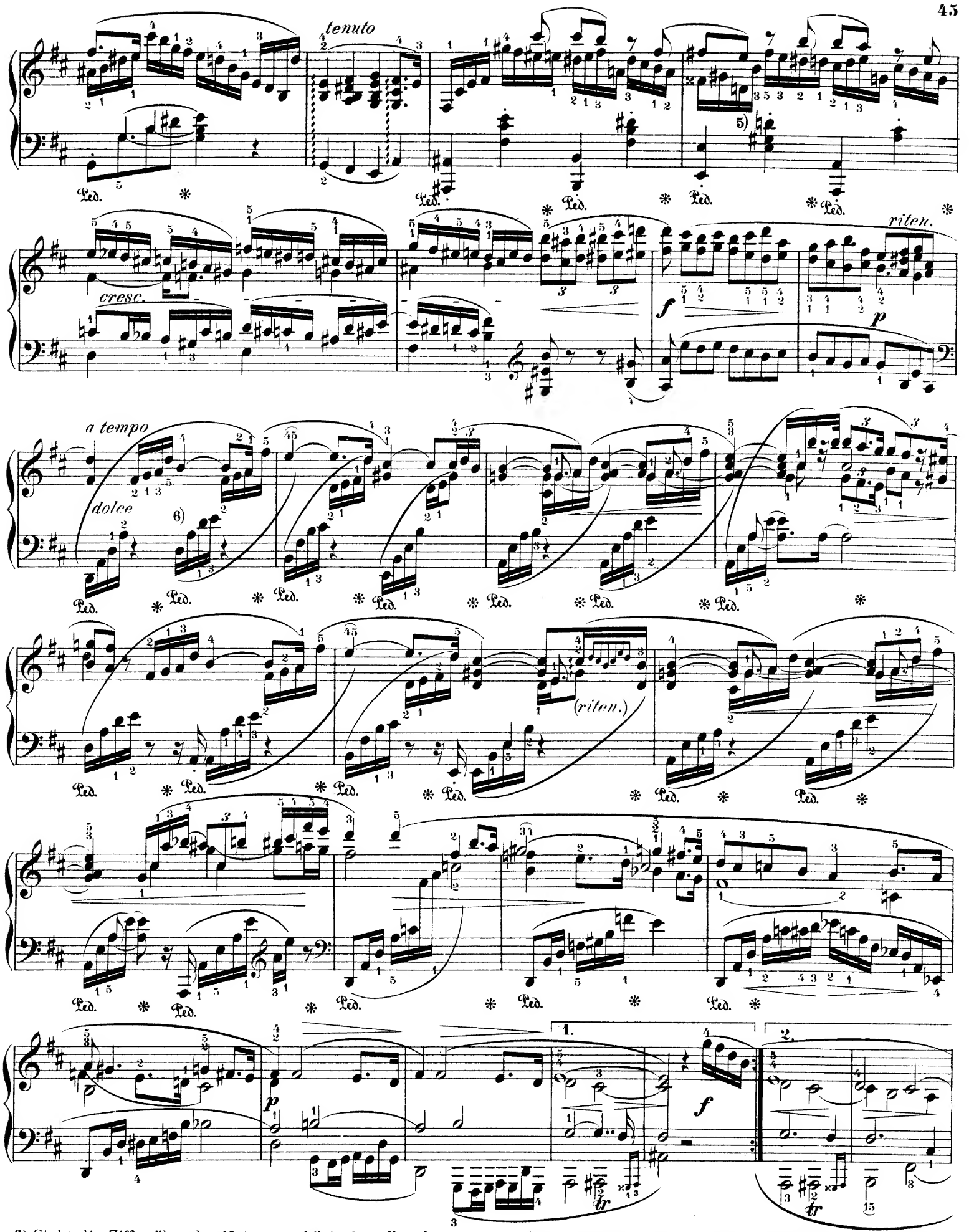
con grazia

4) Nach anderen Ausgaben conform mit der Parallelstelle S. 48

5) Zur Erleichterung mag die Linke das *g resp. d* der Mittelstimme abnehmen. Vergleiche die Parallelstelle S. **49**.

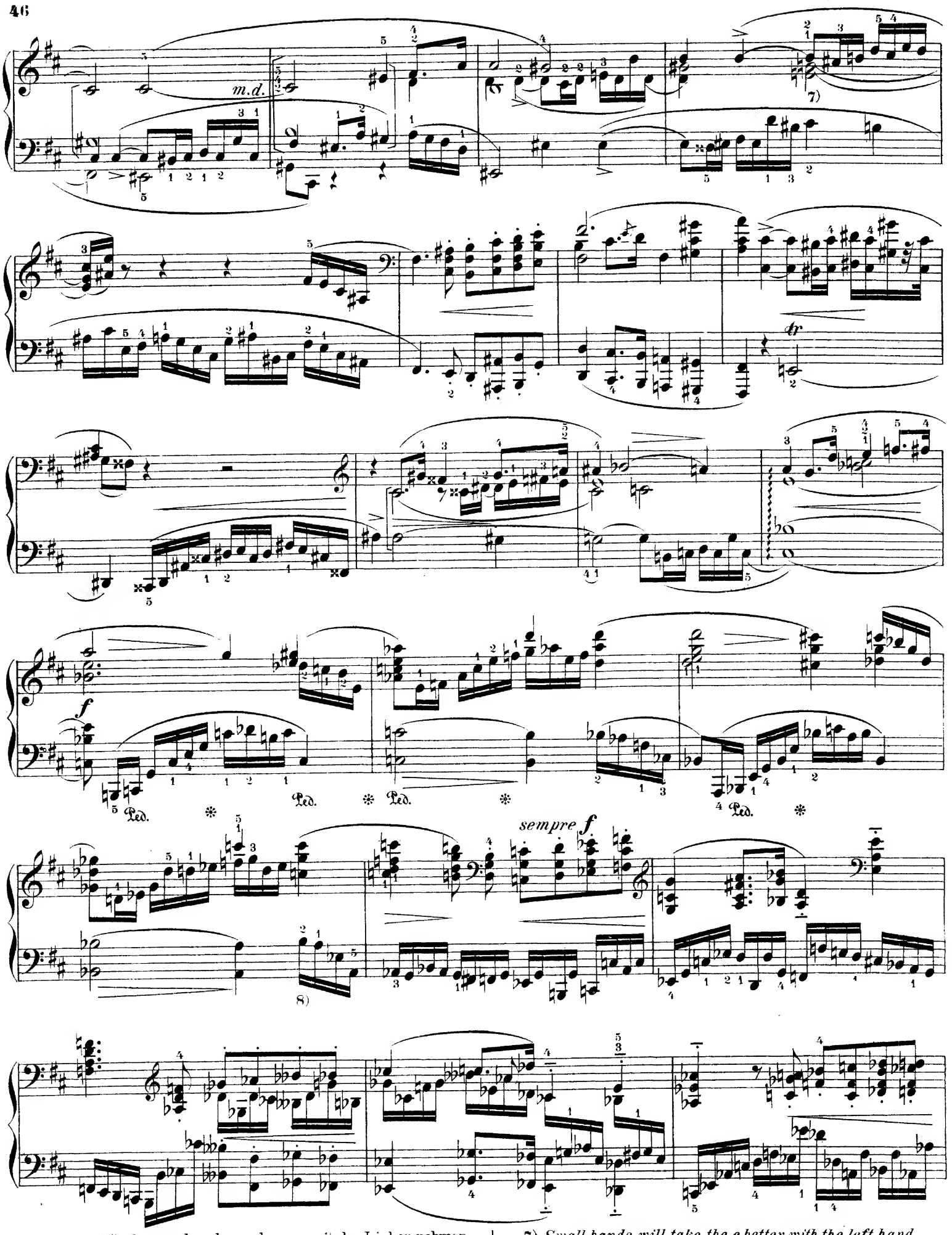
4) *According to other editions, in conformity with the parallel place, p. 48.*

5) *By way of facilitation, the left hand may take the g (or d) of the middle-voice. Compare with the parallel place p. 49*



6) Steht die Ziffer über der Note, so gehört dieselbe der rechten Hand; ist sie unter der Note bezeichnet, so hat die Linke sie zu übernehmen.

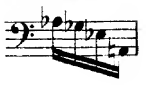
6) *When the figure is over the note, it belongs to the right hand; when it is placed under the note, the left is to take it.*



7) Kleine Hände werden das *e* besser mit der Linken nehmen.

8) Variante

7) *Small hands will take the e better with the left hand.*

8) *Variant:* 

sf *p molto legato*

Ped.

dolce

tranquillo

Ped. Ped.

p

Ped. Ped.

dim.

pp

Ped. Ped.

Ped. Ped. Ped. Ped.

cresc.

f

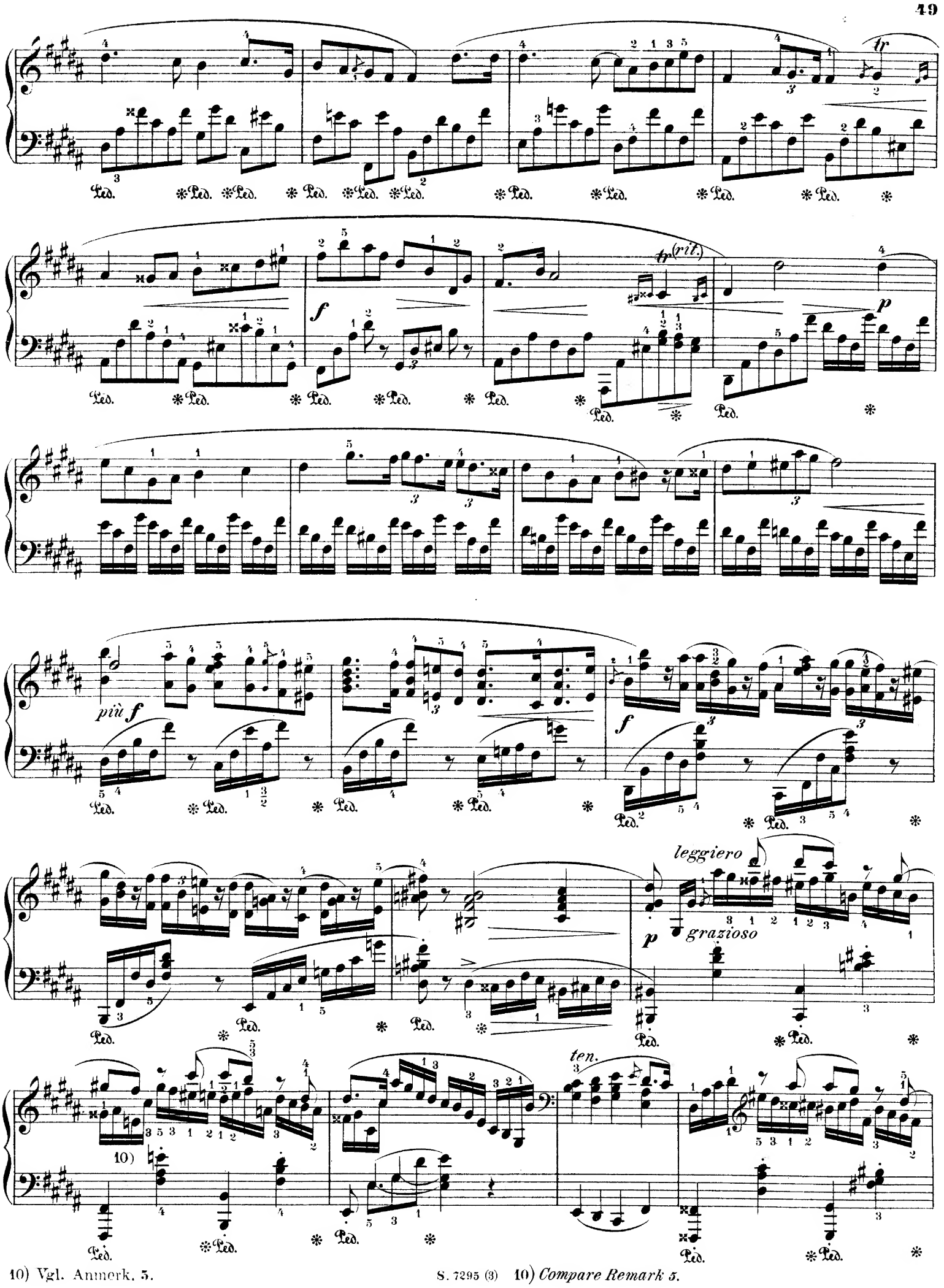
cresc.

dim.

sostenuto con espressione

9) Vgl. Anmerk. 3.

9) *Compare Remark 3.*



10) Vgl. Anmerk. 5.

 10) *Compare Remark 5.*

10)

cresc.

f

riten.

a tempo

dolce 11)

cresc.

cresc.

f

ff

11) Vgl. Anmerk. 6.

11) *Compare Remark 6.*

SCHERZO.

Molto vivace. ♩. = 100.

p leggiero

poco riten.

a tempo

cresc.

f

1) *tranquillo*

ff

p legato

Ped.

2)

1) Durch die Stellung der Ziffer über oder unter der Note wird angedeutet, welche von beiden Händen sie übernehmen soll.

2) Variante

1) *The position of the figure over or under the note shows which of the two hands should take it.*

2) *Variant*

poco riten.

a tempo

poco riten.

a tempo

cresc.

f

ff

Largo. ♩ = 69.

cantabile

p

cresc.

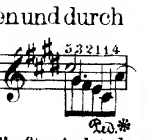
f

p

cresc. *dim.* *pp*

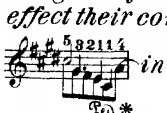
sostenuto

1) Der in sich gekehrte, religiöse Character des Edur Satzes verlangt ein höchst discretes Pianospiel im *Legatissimo*-Anschlag der Triolen. Da nun mitunter schwierige Spannungen in der rechten Hand eintreten, so empfiehlt sich, vorkommendenfalls das vierte und fünfte Achtel dem Daumen zu überlassen und durch einen kurzen Pedaltritt die Bindung zu vermitteln, z. B.



in **Takt 2.** In **Takt 5** dagegen kann die Linke das fünfte Achtel übernehmen. Die melodieführenden langen Noten der Oberstimme sind mit weichem Nachdruck zu betonen.

1) *The self-absorbed, religious character of the E-major Subject requires a highly discreet piano in the legatissimo touch for the triplets. Now, as difficult stretches occosionally appear in the right hand, it becomes advisable in such cases to assign the fourth and fifth eighth-notes to the thumb, and to effect their connection by a brief pedal-pressure; for example:*



in measure 2. In measure 5, on the contrary, the left hand can take the fifth eighth-note. The melody-carrying half notes should be sounded with soft emphasis.

Ped. * Ped. * Ped. *

Ped. * Ped. *

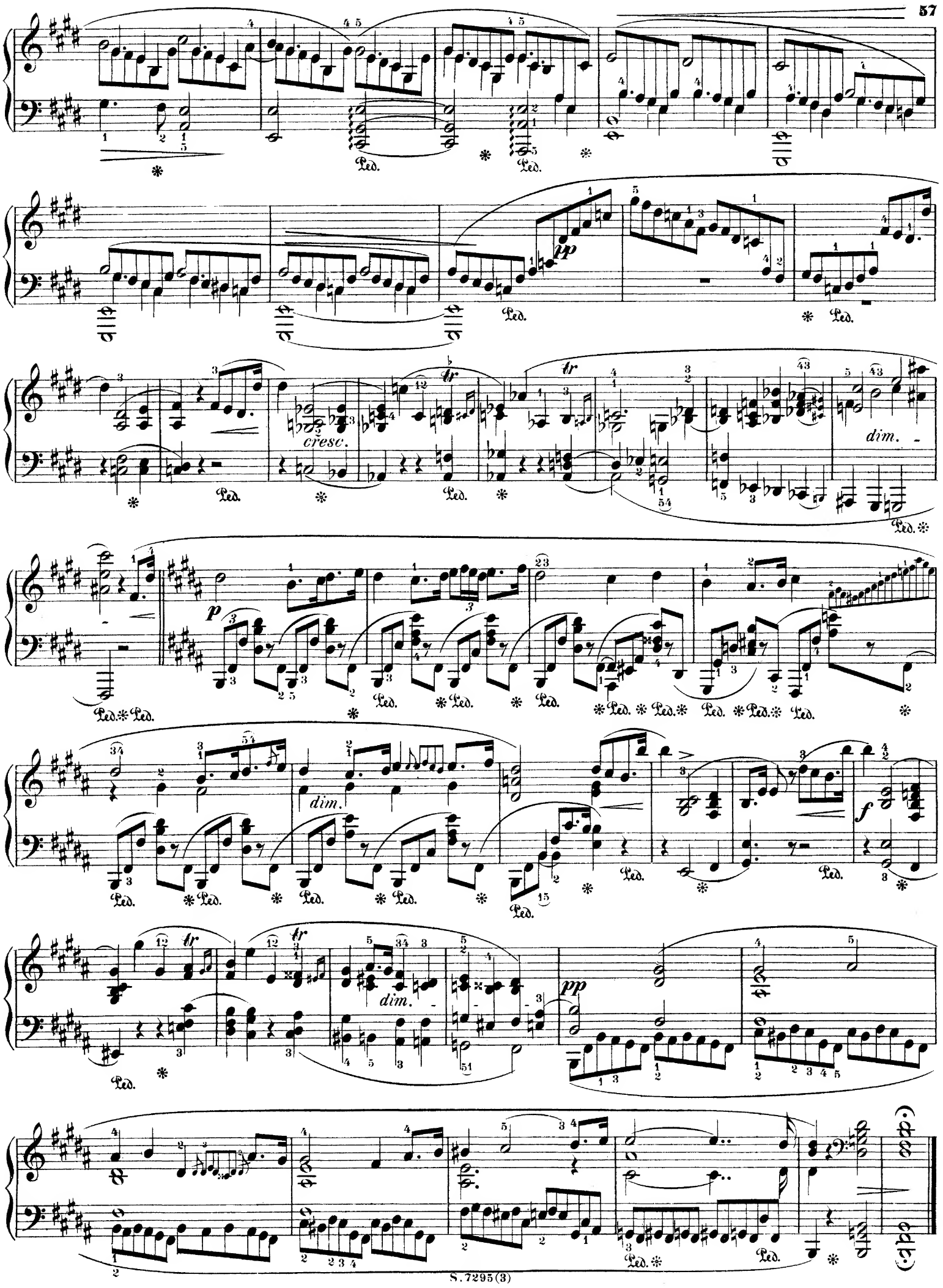
Ped. * Ped. *

Ped. * Ped. *

Ped. * Ped. *

Ped. * Ped. *

Ped. * Ped. *


cresc.
dim.
dim.
dim.
pp
p
f
pp
Ped.

FINALE.

Presto non tanto. ♩. = 116.

agitato

1) Der melodische Kern des Thema's ist bei der Wiederkehr desselben in Emoll auf S. 61 durch doppelte Strichart markirt. Die dadurch angedeuteten Betonungen sind natürlich auch auf den Anfang des Satzes zu übertragen.

1) *The melodic kernal of the theme is marked, upon its recurrence in E-minor on page 61, with double note-stems. The accentuations thus indicated should of course be applied here at the beginning of the Subject.*

ff

brillante

dim.

con fuoco

sf

leggiero

(p)

cresc.

f

sempre con forza

2) Man vergleiche die Anmerkung des Herausgebers zur F-moll Etude *(Bd. I. S. 91)* über die Bewältigung der vorliegenden rhythmischen Schwierigkeit.

2) *See the Remark of the editor to the F-minor Etude (Vol. I. p. 91) upon surmounting rhythmic difficulties such as the present one.*

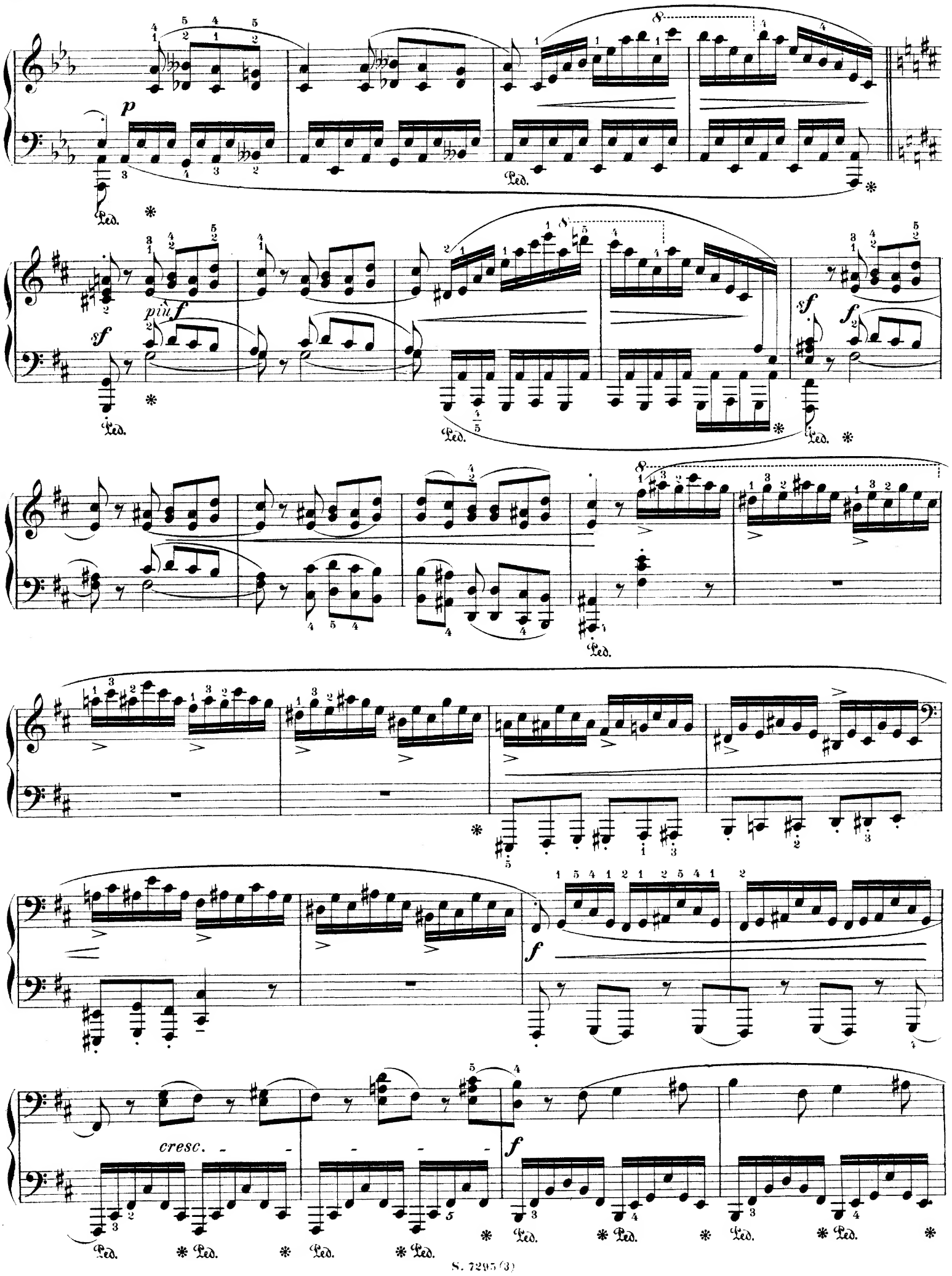
ff *brillante*

con fuoco

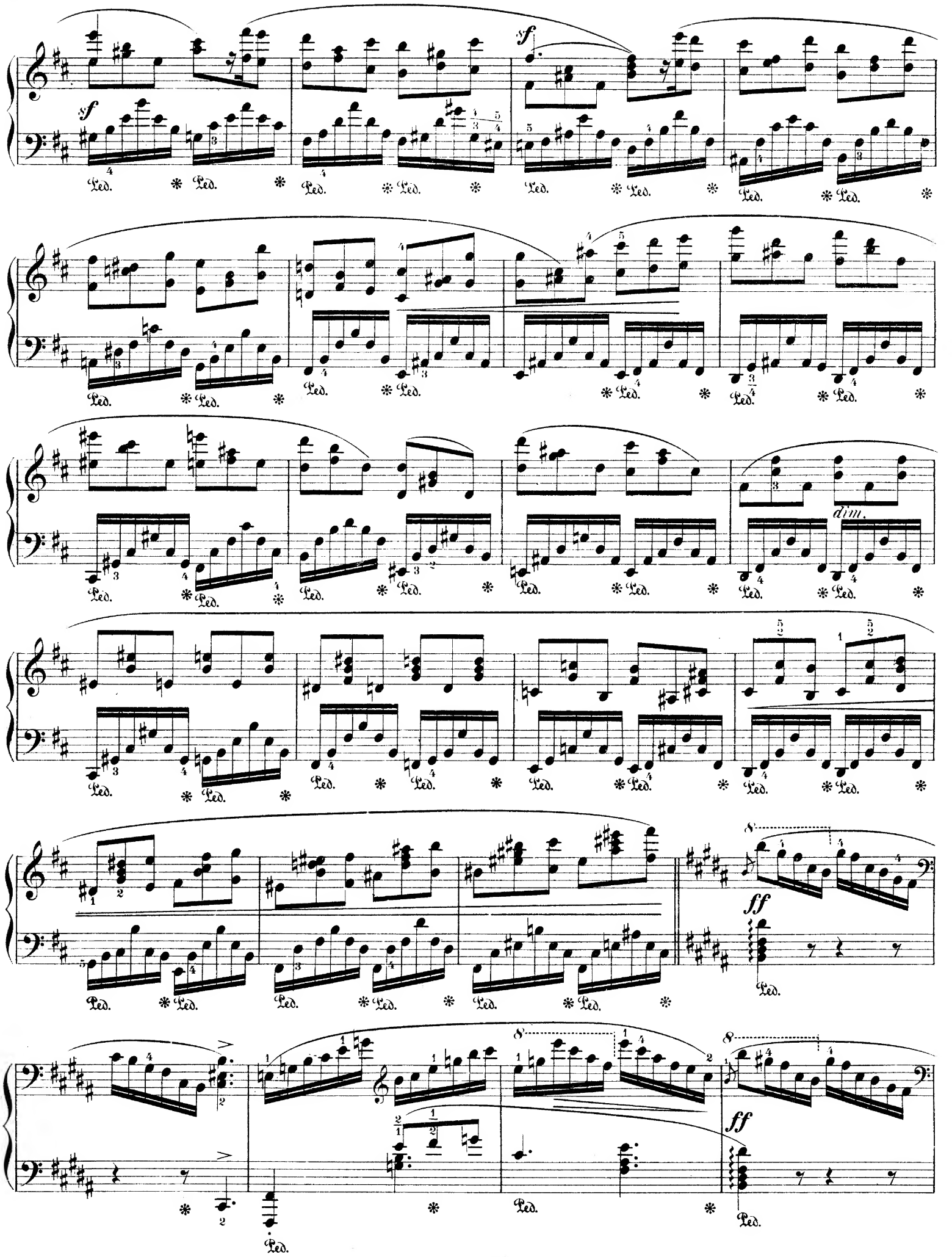
f

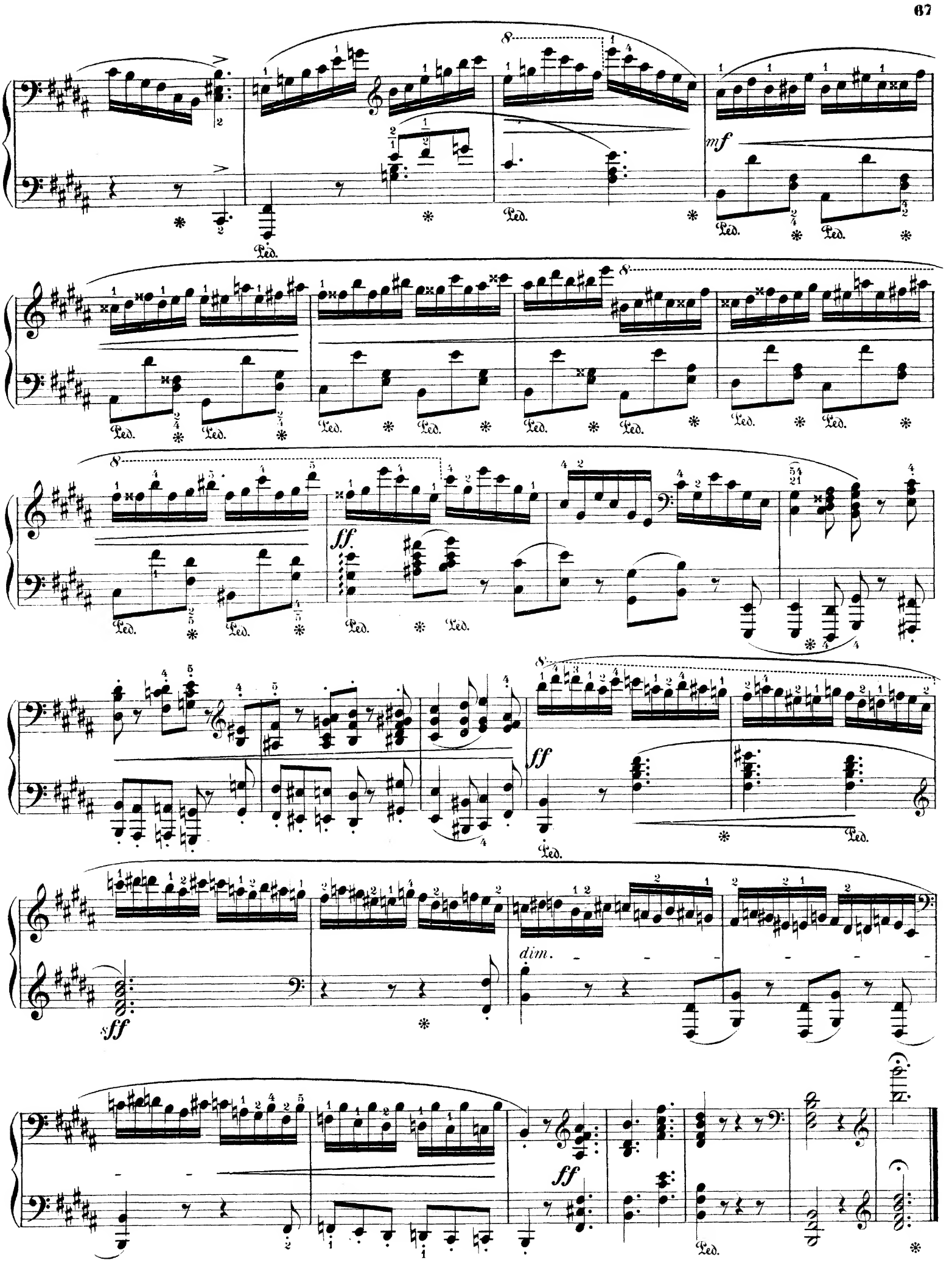
leggiero

(p)


p
Ped.
più f
sf
f
cresc.

cresc.


sf
Ped.
dim.
ff


mf
ff
sff
dim.